

Music-1933.

How American Folk Songs Started

By OSCAR E. SAFFOLD

(Director, First Congregational Choir, Montgomery, Ala.)

A recent issue of The Chicago Defender printed an article that quoted John Powell, noted white composer, as saying that Negro "spirituals" were not original in the truse sense of the word, and that they were probably based on Methodist hymns.

John Powell is one of those white musicians who has appropriated to his own use for financial reasons only themes from these folk songs or spirituals, and incorporated them in his compositions, and who a decade ago issued a bitter tirade through the white press about the origin of them.

Inasmuch as there may be a few readers who may believe such false propaganda by prejudiced musicians of the other race, I would greatly appreciate sufficient space to quote several authorities on the origin of the spirituals.

"That the spiritual is a spontaneous outburst of intense religious fervor, and sprang into the ready-made during some camp meeting or revival, and is the simple ecstatic utterance of wholly untutored minds and that the distinctive traits of Negro songs could not have been derived from white folks' music of any kind, but came with the Negro mind from its own native lair," is the opinion of Dr. H. T. Burleigh, noted composer and singer.

MELODIES WERE "GENUINE AMERICAN FOLK SONGS"

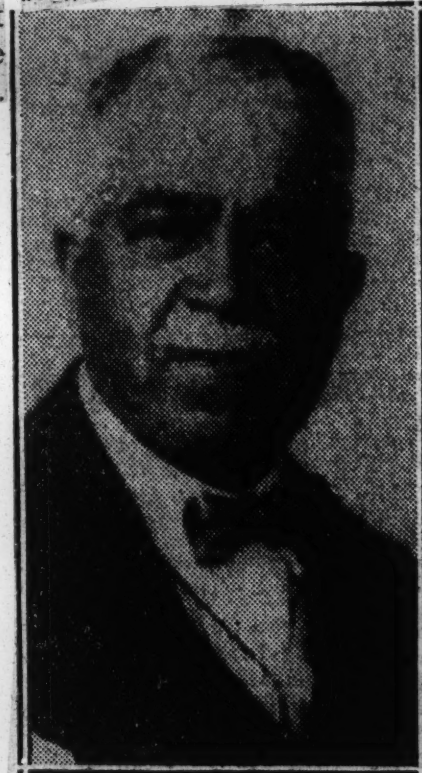
George P. Upton in his book, "The Song," says: "The Negro melodies before the period of the Civil war were the genuine American folk songs. They were either original or based upon African tradition. They were the products of a race to whom, under the edicts of slavery, education was forbidden, hence they were racial and savored of the soil. They picture the emotions, the longings, the sadness, as well as the joy of the slave."

All conditions were favorable to the Negro producing a folk song. Heaven and nature worked in harmony with the souls of the simple heathen to generate the spiritual atmosphere. Slavery was the starting point and heaven was the goal of his life. The sorrows of slavery pierced his heart and it poured itself out in such lamentations as "Nobody Knows the Trouble I See" and "I'm Troubled in Mind." The thought of heaven winged his soul to flights of imagination and then he sang of "Golden Slippers" and "Starry Crown." His soul was either with Satan in pain or God in joy.

DIXIE PLANTATIONS HOME OF FOLK SONGS

Damrosch says: "The Negro music isn't ours; it is the Negro's. It has become a popular form of musical

country. Even no less an authority than John Powell, who composed a "Negro Rhapsody," with its emotionalism and gripping hints of atavistic strains, must admit (at least to himself) that the spiritual is just all



HARRY T. BURLEIGH

ferent from any other music in the world.

America has come at last to realize the wealth of our folk material. In our songs, the spirituals, may be found the most interesting and unique expressions ever contributed to literature and music by a primitive folk. We have only to preserve them and discourage the tendency to set them to jazz. They are our sacred heritage and should be spared his prostitution.

Writing in "The Folk Songs of the American Negro," Dr. John W. Work says: "Civilization wears away the spirit and conditions which give birth to folk songs. It is not difficult to understand why there are no folk songs which express the soul of America; America, settled by people whose civilization was centuries old and who brought their institutions, customs, music, etc., with them. They were stronger than their surroundings. The Englishman, Frenchman, Scotchman, German and Spaniard all with wondrous power welded their common interests into one, but the beginnings were far too advanced for song creation; each brought their own song. There is, however, a real indisputable folk song in America, an American production, born in the hearts of slave—expressing a part of the life of

COMPOSER HONORED GUEST



WILLIAM GRANT STILL

Foremost composer who will be studio guest Sunday of John Tasker Howard and the "Old American Music" hour. Mr. Still's composition, "Darker America," will be featured during this program of "Music of the Negro."

Charlotte Murray on National Y.W.C.A. Music Committee

By FEROL VINCENT-SMOOT

For the Associated Negro Press

NEW YORK CITY.—Mrs. Charlotte Murray has just accepted the invitation of Mrs. Frederick Paist to be a member of the music committee of the National board of the Y.W.C.A.

Mrs. Murray grew up in Washington, D.C., where she attended public school and where her finishing inner normal, she taught first in the grade school but soon her interest in music and training which she had carried along with her other studies caused her to be transferred to the music department. While yet a resident of the city of Washington, Mrs. Murray used to come to New York, studying sometimes at Columbia and sometimes at Hunter, and again coaching for concert work with authorities such as Frank La Forge. Since coming to live in New York City, Mrs. Murray has studied three years at the Institute of Musical Arts, where she held the faculty scholarship for one year.

Mrs. Murray is at the present moment a member of the double quartet at the Riverside Baptist (John D. Rockefeller's) church. She has been a guest soloist at John Haynes Holmes's Community Church. She carried the solo parts in the opera "Tom Tom" which was one of the presentations of the Civic Opera Company of Cleveland last summer, and also in the production of "Deep River," by Arthur Hopkins in New York City.

Mrs. Murray is the daughter of the Rev. and Mrs. Samuel B. Wallace who are known for their work in the C.M.E. Church. The Rev. Mr. Wallace was pastor of the Israel C.M.E. Church in Washington at the time of his death.

Mrs. Murray's husband is Dr. Peter Marshall Murray who is the retired president of the National Medical Association, a trustee of Howard University and a surgeon on the staff of several New York hospitals. Dr. and Mrs. Murray have one son, John W. Murray.

NEW YORK CITY HERALD-TRIBUNE
FEBRUARY 18, 1933

Pastor Urges Spirituals for City Churches

Dr. H. H. Proctor Proposes School of Negro Music to Provide Trained Singers

Lists 'Depression Songs'

Brooklyn Clergyman Expects to Organize Choir

Negro spirituals, born of long suffering by the race, are one means of uplift during the depression and should be sung in the churches to warm the hearts of the depressed, in the opinion of the Rev. Dr. Henry Hugh Proctor, pastor of the Nazarene Congregational Church, Grand Avenue and Lefferts Place, Brooklyn, who announced yesterday a plan to establish a school of Negro music at his church to spread the singing of this music.

The ultimate leader of the Negro race, Dr. Proctor said, is not to be a Booker T. Washington but a Roland Hayes, who finds the expression of the Negro in song and music. He has selected a number of spirituals which he calls "songs for the depression" because they were developed in a time of stress. It is his desire to establish in New York a choir similar to the Fisk Choir and the Tuskegee Singers.

"The simplicity of Negro music touches the heart," he said. "Its ruling spirit is simple faith, and that's what gets the response. The Negro race has passed through a great period of suffering, and these songs are the expression of that strife. They come from the heart and go straight to the heart."

First on Dr. Proctor's list of depression spirituals is "Steal Away to Jesus," which originated in the slave period when the Negroes had to steal away alone at night to worship. The words of this melody are:

Green trees are being;
Tombstones are bursting;
Poor sinners stand trembling;
My Lord calls me;
He calls me by the lightning,
He calls me by the thunder.

Another hymn is "Run to Jesus,"

which, Dr. Proctor said, inspired more than one Negro to run away from slavery, including Frederick Douglass. A third is "The Heavenly Breeze."

If you want to catch that heavenly breeze,
Go down in the valley on your knees;
Go bow your knees upon the ground,
An' ask the Lord to turn you round.

"Can't you just hear them at the camp meetings," Dr. Proctor said, "when at the climax of a fervid gospel song their leader exclaims: 'Oh! I feel the Spirit a-movin'?' Then there is the response:

Don't you get weary,
There's a great camp-meeting in the promised land.

Of course he included "Swing Low, Sweet Chariot," which is one of the most popular of the spirituals:

I looked over Jordan, an' what did I see,
Comin' for to carry me home?
A band of angels comin' after me,
Comin' for to carry me home.

The song, "Keep Inchin' Along," also

is included. The chorus is:

Keep a-inchin' along, keep a-inchin' along,
Jesus will come by an' by,
Keep a-inchin' along like the poor inch-worm.

Jesus will come by an' by.

There is another song particularly appropriate to the times, the pastor said, and this contains the prophecy:

There's a better day a-comin'
Clap your hands, children.

The final one of the list, which Dr. Proctor said was not inclusive but merely indicative, is the song, "Every Time I Feel the Spirit."

Dr. Proctor's ambition is to establish the school of music in the Cadman Community Center, adjoining the church, which was named after the Rev. Dr. S. Parks Cadman, minister of Central Congregational Church, Brooklyn. It was Dr. Cadman who was responsible for bringing Dr. Proctor to Brooklyn after the World War. Dr. Proctor said yesterday that all he needs to start the school is \$1,000. He has director in mind and trained singers would be sent from the school to sing in churches throughout the metropolitan area.

NEW YORK MUSICAL COURIER
FEBRUARY 18, 1933

Tuskegee Institute Choir

Following an engagement at the Music Hall in Radio City, the Tuskegee Institute Choir, under its able conductor, William L. Dawson, sang to a throng in Carnegie Hall. If the surroundings on this occasion were slightly less colorful than in Roxy's temple of song, the virile vocal style of the choristers was just as much in evidence, and there were many moments of thrilling sonority in their proclamation of a program largely of spirituals.

The tone of the chorus was again shown to be individual, at times verging on roughness, but the singers were able to convey emotion effectively by means of the vibrant quality of their vocalism. Some of their humming effects, as in Listen to the Lambs by Dett and an arrangement of Deep River by Burleigh, were superb.

The lengthy list included also Mr. Dawson's Oh, What a Beautiful City and I'm in His Care-O, as well as his arrangement of Steal Away, Nobody Knows de Trouble I See, Good News, Sun Down (to the London-derry Air), Study Yo' Prayer and Great Day; Burleigh's version of Go Down, Moses; Dett's I'll Never Turn Back No More; Johnson's I Heard of a City Called Heaven; Christiansen's Lost in the Night; Speaks' Sylvia and Absent by Metcalf. Several unnamed soloists added to the effectiveness of the numbers. There were many encores.

Atlanta, N. C. News and Observer
Thursday, March 9, 1933

NEGRO MUSICIANS.

To the Editor: The following item from the International Review will encourage our Negro citizens of North Carolina to develop their musical abilities to the uttermost.

"Catarina Jarboro, a young Negro operatic soprano has returned to the states after having spent several years in Italy where she appeared in the role of Aida in Verdi's famous opera. She is the product of a Catholic school, St. Thomas' of Wilmington, N. C., where she was taught by the Franciscan Sisters."

Kinston has given to the musical world a Negro musician and composer of note—Tim Brim. Two of

his best known compositions are "Please Go Way and Let Me Sleep" and "Josephine My Joe." Tim lived for years in Brooklyn, N. Y.

JAMES G. MEHEGAN,
Kinston, N. C.

Charlotte, N. C. News
Saturday, March 4, 1933

Swing Low, Sweet Chariot.

An outstanding piece of work in the expression of a fuller life for the Negro citizens of Charlotte is the festival chorus, which last Monday presented a concert and which will repeat its program Sunday afternoon at the city armory-auditorium.

The chorus of 250 Negro adults was trained by a representative of the National Recreation association and it was organized as part of the recreational activities for Charlotte Negroes. The park and recreation commission is to be commended for this endeavor and a forward step is undoubtedly being made for the advancement culturally of our colored people. Singing is their natural ability and it is a fine thing to organize and direct this ability into channels for the pleasure of the performers and the entertainment of those who hear.

In this chorus there is an opportunity for the building of an unique institution for Charlotte that could be made to pay rich dividends in musical development, which in the end would give Charlotte an unusual reputation. With proper support this could be attained and it is hoped that a large audience, particularly of white people, will attend the concert Sunday afternoon. A couple of hours of real pleasure will reward those who attend.

Charlotte, N. C. News
Sunday, March 5, 1933

Negro Chorus To Be Heard Today

A program of negro spirituals will be presented by the negro festival chorus at the city armory-auditorium at 4 P. M. today.

The concert was first given Monday night and was heard by an audience of 2,000 persons, approximately half of the number being white people. The response was so enthusiastic that it was decided to repeat it this afternoon.

There will be no admission but a silver offering will be taken at the door. The proceeds will be used in the furtherance of the activities

of the negro recreation committee. The chorus is composed of 250 adult negroes, who have been trained by George L. Johnson, music organizer of the National Recreation association. This chorus will be assisted by Vivian O. Bright, soprano of Winston-Salem, the glee clubs of Johnson C. Smith university, Livingston college, and the Second Ward negro high school.

Half of the downstairs section of the auditorium will be reserved for white people.

Music-1933

Montgomery Ala
Advertiser

Feb 17, 1933

Letters To The Editor

Please be brief. We reserve the right to cut letters more than 300 words long.

ORIGIN OF NEGRO "SPIRITUALS"

Editor The Advertiser:

Again the origin of Negro "spirituals" claims our attention.

To those of us who were born and reared in the heart of the Old South, it is a matter of absurdity to ascribe the origin or beginnings to anything or any people, save the deep dark breasts of the Negro slaves brought here from the Dark Continent, and transplanted in the cotton fields, rice and cane plantations of the Old South.

Press dispatches quote John Powell as saying that Negro "spirituals" were not "original" in the true sense of the word; but "many of them are based on Methodist Hymns."

The Negro of slavery days used to visit and worship in the white folks' church. It was there that he was taught many of the Bible stories he later incorporated in his melodies. Here too he received the little lesson cards portraying vividly the stories. There were many of them showing "white angels" with beautiful robes and long, flowing wings. There arose in the deep dark breasts a knowledge and faith that caused him to sing "All God's Children Got Wings." To those who claim that the "spirituals" have their origin in the hymns of the early church, is issued a challenge to stake their claims on a faith as simple and childish as this. Hymns as sung then and brought hither by the early settlers had advanced to a high state of culture and refinement, such as we find in Luther's "Ein Mien Festenburg"; "Old Hundredth," and "Come Thou Almighty King."

John Powell is one of those musicians who have appropriated to their own use many "themes" from these folk-songs or melodies, and used them in their compositions; and who more than a decade ago issued a bitter tirade about the origin of them.

Inasmuch as there may be some who may believe this false propaganda, I present information from noted musical authorities and critics concerning the origin of Negro "spirituals."

"That the 'spiritual' is a spontaneous outburst of intense religious fervor, and sprang into life ready-made during some camp meeting, or revival, and is the simple ecstatic utterance of wholly untutored minds and that the distinctive traits of Negro songs could not have

been derived from white folks' music of any kind, but came with the Negro mind from its own native lair," is the opinion of Dr. H. T. Burleigh, noted composer and singer.

George P. Upton, in his book, "The Song," says: "The Negro melodies, before the period of the War Between the States, were the genuine American Folk-Songs. They were either original or based upon African tradition. They were the products of a race to whom, under the edicts of slavery, education was forbidden, hence they were racial and savoured of the soil. They picture the emotions, the longings, the sadness, as well as the joy of the slave." All conditions were favorable to the Negro's producing a folk song. Heaven and nature worked in harmony with the souls of the simple heathen to generate the "spiritual atmosphere."

Slavery was the starting point, and Heaven was the goal of his life. The sorrows of slavery pierced his heart and it poured itself out in such lamentations as: "Nobody knows the trouble I see," and "I'm troubled in Mind." The thought of Heaven winged his soul to flights of imagination and he sang of "Golden Slippers, I'm bound to wear," and the "Starry Crown." His soul was either with Satan in pain, or God in celestial joy.

Damrosch says: "The Negro's music isn't ours, it is his. It has become a popular form of musical expression, and is interesting, but it is not ours. Musical and literary authorities through scientific investigation have established the fact that while there is no American folk song, in the sense of expressing American life as a whole, still there is a folk song in America, and that is the music of the Negro."

Krehbiel, famous critic writing on the origin of Negro "spirituals," states: "Nowhere save on the plantations of the South could the emotional life which is essential to the birth of true folk song be developed. Nowhere else was there the necessary meeting of the spiritual cause, and the simple agent and vehicle. The white inhabitants of the continent have never been in that state of cultural ingenuousness which prompts spontaneous emotional utterance in music. It did not lie in the nature of the segregated agricultural life of the white pioneers to inspire songs. Their occupations lacked the romantic elements which existed in the slave life of the plantations of the South, and from which sprang these songs, the only songs in America that answer the scientific definition of folk songs. They are the original and native product of the slaves. They contain idioms which were transplanted hither from Africa, but as they are the product of the social, political, and geographical environment within which the slaves were placed in America, and of the joys, sorrows, and experiences which fell to their lot in America."

In "The Negro Folk Songs of the Old Negro," Dr. John W. Work says: "The plantation wears away the spirit and confidence which give birth to folk songs. It is difficult to understand why there are no

folk songs which express the soul of America; America settled by people whose civilization was older and who brought with them institutions, customs, music, etc.

They are stronger than their surroundings. . . . The Englishman, Frenchman, Scotchman, German and Spaniard, all with wondrous power welded their common interests into one; but the beginnings were far too advanced for song creation; each brought their own song. There is, however, a real indisputable folk song in America, an American production; born in the hearts of slaves—expressing a part of the life of our country."

It is the melody, "Swing Low, Sweet Chariot," brought to America by the first slaves (according to proof now in possession of the National Association for the Advancement of Colored People), that Dvorak introduces so effectively in the "Largo" of "The New World Symphony," which he composed as a tribute to this country. "The Negro," he said, "had given America its only original music."

The Negro work songs bear the time of the implements with which he worked, and as every emotional excitement tends to express itself in rhythmic motion, and every emotional movement is rhythm, while he chopped his cotton, or hoed his corn, his rhythm sprang into life with it, and with it his song . . . bearing the semitones in the minor keys, full of pathos and heart-throbs, from the souls of an oppressed people.

Robert T. Kerlin writes: "In the realm of song they (the "spirituals") hold preeminence. They are the Mother Goose melodies of sacred song . . . Out of such simple elements never were such effects produced. How meager the vocabulary, how single the idea, what repetition. Yet how the impression is constantly deepened, how the emotion—which is the legitimate end of a song—is constantly intensified. They warm our hearts, as no other religious songs, to the melting point."

Even no less an authority than John Powell, who composed a "Negro Rhapsody," with its emotionalism and gripping hints of atavistic strains, must admit (at least to himself) that the "spiritual" is a thing apart from the commonplace in music, and is simply DIFFERENT from any other music in the world.

America has come at last to realize the wealth of our folk material. In the "Spirituals" may be found the most interesting and unique expressions ever contributed to literature and music by a primitive folk. We have only to preserve them, and discourage the tendency to set them to "jazz." They are a sacred heritage, and should be spared this prostitution.

OSCAR E. SAFFOLD.

American Folk Songs

For comparatively young a nation, the United States has a wealth of folk songs, as many private collections have revealed. Many of the best are the products of isolation, as in the mountains of Kentucky. The Negro cabins in the South and the lumber camps of the North have made their contributions. The open cattle ranges of the West, where the cowboys once roamed freely, produced many songs.

But such isolation is largely of the past. Moreover, music of all varieties, from classics to jazz, now penetrates to the remotest communities through the radio and other instruments. But it is a penalty of such progress that the folk songs are in danger of being lost. For this reason, the Library of Congress has undertaken the commendable task of making a national collection of American folk songs. As this is a public enterprise, it should find active support in all sections of the country.

MARCH 4, 1933

The First Negro Symphony

WAY DOWN IN ALABAMA
"singin' lives like a terrace-bustin'
rain and like a crop of cotton."

Out of this milieu comes brilliant Levi Dawson, leader of the Tuskegee choir which has been giving concerts in New York and points north, besides singing on the opening night of Radio City Music Hall.

Mr. Dawson has lately consigned to Leopold Stokowski, leader of the Philadelphia Orchestra, the first symphony ever composed by a Negro writing Negro music. The orchestra will soon put it in rehearsal.

"It is not religious, but classical in the modern idiom," explains Mr. Dawson, who goes on to defend the Negro idiom in higher forms of art:

"The cultural theme is melancholy, a sort of wail, a type of hymn, related to jazz in its rhythm."

"It is an attempt to develop Negro music, a something they have said again and again couldn't be developed. I made up my mind four years ago to quit talking myself, to let others do the talking. Ever since then I have been writing the music. I have never doubted the possibilities of our music, for I feel that buried in the South is a music that somebody, some day, will discover."

"They will make another great world music of the folk-songs of that section. It is destined to rank, some day, I feel from the bottom of my soul, with the music of Brahms, with that of the Russian composers."

Mr. Dawson declares he is reassured in his faith every time he takes a walk. His interviewer in the New York Herald Tribune writes:

"All he had to do when he became discouraged was to listen to the singing about him in Alabama. From the cotton patches, from the houses, he heard new melodies, songs that minute being born. Sometimes he copied them down."

THE composer has not escaped the usual tribulations of his race. The interviewer continues:

"Mr. Dawson wrote the 'Symphony No. 1' in Alabama, but all the time he was working he heard the Chicago Civic Orchestra playing in his ears. It is a body he knows well; he played first trombone in it for four years. He had no difficulty with the orchestration, because he plays almost every instrument used in a symphony orchestra, and he can orchestrate almost as rapidly as he can write. He says all of his relatives 'were born playing a banjo.'"

"Mr. Dawson was graduated with first honors by the Horner Institute of Fine Arts in Kansas City, Kansas, but because he was a Negro he was not allowed to sit on the platform the day that Henry J. Allen, Governor of Kansas, distributed the diplomas. He sat in the gallery, and his diploma was delivered to a proxy. However, on that occasion the Kansas City Symphony Orchestra played one of his compositions."

"Mr. Dawson was born thirty-one years ago in Anniston, Alabama, the son of the late George Dawson and of Eliza D. Dawson."

"The boy went to work shining shoes, toiled in a grocery store, and day after day saved pennies, until finally he had enough to pay his way to Tuskegee."

"He studied a year in Topeka, Kansas, then went to Kansas City, where he taught music in Lincoln School while he studied. He got his job with the Chicago Civic Orchestra because he was the only one of the applicants who could play the alto cleft for the trombone. 'I couldn't play it either,' he said, 'but I got away with it.' He went to Tuskegee to direct the choir two years ago."



Negro Musician

Who makes symphonic music out of spirituals and improvisations—

William Levi Dawson.

N. Y. CITY MUSICAL AMERICA
FEBRUARY 25, 1933

PHILADELPHIA LIST
HAS VARIETY
Metropolitan Opera and Recital
Programs of Extensive
Scope

PHILADELPHIA, Feb. 20.—The Metropolitan Opera's performance of The Bartered Bride has all the aspects of novelty, as the comedy had not been heard here since its local premiere in 1909. The familiar and sparkling overture set the audience in mood for the romantic humor of the work, and Ar-

tur Bodanzky realized completely the charm and vivacity of the score. Elisa-beth Rethberg, Rudolf Laubenthal, Ludwig Hofmann, Alfredo Gandolfi and Marek Windheim were all delightful in their roles.

The Metropolitan's offering on Jan. 31 was a superb Pelléas et Mélisande with Edward Johnson and Lucrezia Bori in the title roles. Louis Hasselmanns conducted, and Ezio Pinza appeared as a new Golaud. Ina Bour-skaya, Léon Rothier and Ellen Dalossy rounded out the cast.

Lily Pons scored another triumph on Feb. 7, singing Gilda in Rigoletto to the Duke of Giacomo Lauri-Volpi and the Jester of Giuseppe De Luca. Gladys Swarthout, Mr. Rothier and Mr. Gandolfi completed the list of principal characters.

An unusual harp program was given on Feb. 9 at the Cosmopolitan Club, the artists being Mary Jane Mayhew and Carlos Salzedo. The former played Mr. Salzedo's Iridesence, Whirlwind, Quietude and Introspection, and works by Corelli, Rameau and Gluck. Mr. Salzedo gave an illuminating talk on the modern harp and its technical and musical development.

Music Club Gives Program

New members of the Philadelphia Music Club provided the program for the meeting in the Bellevue ballroom on Feb. 7, and proved that the organization is rich in talent and fortunate in these newcomers. The program took the form of a radio broadcast, Phyllis Gilmore Beattie, leader, acting as announcer.

She read Victorian verses and Negro dialect poems of her own. A. Walter Kramer's In Elizabethan Days and Rubinstein's Kammer-Ostrow were played by the Philadelphia Musical Art Trio, which consists of Ruth Rappe, Marjorie Rogers and May Worley. Also taking part were: Lucille Berlin and Katherine Wheeler, sopranos; Thelma Melrose Davies, contralto; Ethel Weimar, pianist; and George Bush, baritone. Blanche Nelson Hunter, Edythe Parsons Barnett and Lois Sweisfort accompanied.

The second concert of the Guarnerius String Quartet was given on Feb. 9 in Mrs. Clifford Lewis's music room. The group consists of Emanuel Zetlin, David Madison, Samuel Lifschey and Willem van den Burg. Interpretations of Franck's Quartet in D and the Haydn Quartet in C, Op. 54, No. 2, were notable for fine ensemble and convincing expression.

The Tuskegee Choir, conducted by William I. Dawson, gave the Feb. 9 program before the Philadelphia Forum, confining its list almost entirely to Negro folk songs and spirituals, although the famous Kieff Response of the Greek Catholic Church, an encore,

W. R. MURPHY
Negro Spirituals.

RUN, LITTLE CHILLUN! a Negro "folk drama" in two acts and four scenes, by Hall Johnson, with incidental music composed and arranged by Mr. Johnson. Staged by Frank Merlyn; settings by Cleon Throckmorton; produced by Robert Rockmore. At the Lyric Theatre.

Ella	Edna Thomas
The Rev. Sister Luella Strong	Olive Ball
Sister Flossie Lou Little	Bertha Powell
Brother Esau Redd	Walter Price
Brother Goliath Simpson	Service Bell
The Rev. Jones	Harry Bolden
Jim	Alston Burleigh
Sulamai	Fredi Washington
Brother Lu-te	James Boxwell
Sister Mata	Ethel Purnelle
Reba	Waldine Williams
Mother Kanda	Olga Burgoyne
Brother Moses	Jack Carr
Elder Tongola	Harold Sneed
Belle	Bessie Guy
Mame	Mabel Digg
Mag	Cecil Scott
Sue Scott	Lulu King

Hall Johnson, the choir leader, brought down from Harlem last night some two hundred of his people and the play called "Run, Little Chillun!" Back of them lay many months of rehearsals in halls in empty theatres, in out-of-the-way places where the cost was little. Ahead of them lay—well, this column cannot prophesy. But it can, and with justice and in view of the circumstances, hope that their tenancy of the Lyric may be long.

Of "Run, Little Chillun!" little need be said as to plot or theme. But when Mr. Johnson, who wrote the play, who composed and arranged its songs, reaches the spirituals, he is on familiar ground. Some of them deserve—without the usual equivocation—the adjective superb, and all of them are more than good. Partly are they haunting and wistful, and partly ringing; partly they take their tempo from the old church litanies. And in their singing the voices of men, women and children are blended perfectly.

In its scope and story, "Run, Little Chillun!" is divided through four scenes—two given by plot and two to Mr. Johnson's music. The idea is of a conflict between a cult—the "new day pilgrims"—and the Baptist community about which they find themselves the unwelcome fringe. On the one hand is "nature and God as one," on the other the abnegation of self before God. Serving only as a thin band to tie the musical episodes together, the story gives Mr. Johnson his chance first at the wildness of the savage and second—the wildness of revival religion. The meeting of the "Pilgrims" in the forest strikes the note of orgiastic dancing that could not be excelled. Similarly, the scenes of revival.

Mr. Johnson himself has directed the choir, and Frank Merlyn has been responsible for the remainder. Both have concentrated on detail, so that at its best "Run, Little Chillun!" goes with smoothness and precision. If, during the sections devoted to plot, it appears to drag—well, all things sometimes do. The casting has been done with an eye to what is wanted, and most of it has been done expertly. There are in Mr. Johnson's initial effort as

Music - 1933.

D

Mrs. Ada Killion
Jenkins, who has
been one of the lead-
ing forces in local
musical circles.



THE *Symphony*

Municipal Symphony Orchestra
and Chorus, Giving Expression to
Nearly 400, is Only Project of Its
Kind Sponsored For Our Group in
the Country.



W. Llewellyn Wilson



A portion of Baltimore's city supported musical organizations in concert recently. W. Llewellyn Wilson, director of both organizations, is seen at the left center; Charles H. Harris, former symphony director, is at the right.

Musically speaking, Baltimore as a municipality is unique in that it maintains both a chorus and a symphony orchestra as media through which the citizens of the colored portion of its population may develop artistically in all that is best in the field of music.

The chorus has a registered enrollment of over three hundred and fifty members of whom appear in the annual concerts which are given for the benefit of music lovers who enjoy music through listening. Many of the chorists understand the rehearsals throughout the music for the sole purpose of gaining technique, methods and procedure in choral singing in order that they may use the same in their several churches, fraternal organizations and other musical groups. The membership embraces all classes of citizens, the ages of the chorists range from sixteen years upward. The members come from all sections of the city, north, east, west and south, and from the nearby suburban developments like Catonsville, Govans, Towson, Fairfield, Brooklyn, Ellicott City, Mt. Wilsons, and Waverly.

105 in Orchestra

The orchestra, which now numbers one hundred and five active members, includes all of the best instrumentalists in Baltimore and within the last year all symphonic instruments have been represented.

The libraries of the two organizations contain many of the standard works. The orchestra includes in its repertory works of the master symphonists. This year the orchestra will essay the first movement of Cesar Franck's great symphony in D Minor, a most difficult and at the same time a most beautiful work, abounding in a plenitude of harmonic variety and resplendent with rich orchestral and instrumental color. Both organizations are under the directorship of W. Llewellyn Wilson.

Each member has striven heroically to contribute his best to make the orchestra a musical "instrument" of good quality.

Helped by Many

This city of Baltimore is proud of the two organizations which are units of the Municipal Department of Music under the direction of Frederick R. Huber, municipal director, through whose sympathetic co-operation and tireless efforts these organizations have been made possible. Local philanthropists of other racial group have made financial contributions of generous proportions in order to get the machinery in working order even before the municipality sponsored the project. Much help has also come from the interested white music patrons here in Baltimore.

Made History

Many of the best teachers of music in Baltimore, many musicians whose names are internationally famous as performers, composers and critics, have made significant and lasting contributions to the development of the musical members of the Negro colony here

in Baltimore. Some have passed into the Great Beyond, some are still actively engaged in the field of music in the world at large. The influence of the Peabody Conservatory has had its effect. Many of the members of the present municipal musical organizations of our groups have studied privately with the best teachers of that staid old musical institute, the oldest and one of the best musical institutions in America.

Prominent Musicians

Musicians like Wilberfoss G. Owst, Harold D. Phillips, G. Herbert Knight, Loraine Holloway, Richard Lorieberg, John Iula, Joan Van Hulsteyn, Austin Conradi, Elizabeth Coulson, Virginia Blackhead, Otto Ortmann (the present director of the Peabody Conservatory),

Gustav Strube, Frederick Weaver, George Castelle, Bart Wirtz, Siegfried Hemberger, Agnes Zimmisch, Katharine Lucke, Pasquale Tallaricio, Pietro Mineto, John Denues, John Itzel, Frances Jackmann, Henrietta Baker Low, Max and Gilbert Stange, and many others both living and dead, have assisted the local Negro musicians.

Choristers

The present musical organizations, the City Colored Chorus and the Colored Municipal Orchestra, are results of slow, steady and sure progress of a group of ambitious Negroes. There are living today many others of riper years who have made signal contributions and personal sacrifices to make the present organizations possible. Many others to whom the present generation owes much, have long since died. Choristers who have helped make this work possible are: William B. Hamer (Hamer, the militant), Maud Gross, Annie Nichols, Jesse Nichols, Charles Ayers, Mamie Woolford, J. Edward Fisher, Nelson Tunstall, Tressa Briscoe Stewart, Jennie Jones, Mary Jones, William Hale, John W. Martin, Edith Smith Gibson, Annie Hamilton Lee, Edward Jones, John Robinson, John Davis, Lloyd Gibbs, Theophilus Parker, Alfred Spriggs, William H. Bevans, James L. Rusk, Annie Cosco-operation and tireless efforts these organizations have been made possible. Local philanthropists of other racial group have made financial contributions of generous proportions in order to get the machinery in working order even before the municipality sponsored the project. Much help has also come from the interested white music patrons here in Baltimore.

Our violinists of this and other days who have had their influence include: Louis Pratt, Harry T. Pratt, Ambrose Briscoe, Jerry Briscoe, George Owens, Frederick Hawkins (now of Pittsburgh, Penna.) T. Henderson Kerr (the concert master of the Symphony Orchestra), G. Sylvester Master, Paul Harris, James O. Jones, LeRoy Davage, Harry Carpenter.

Our violists have been few but well schooled; Andrew Thompson is well remembered; Edward Barling and LeRoy Davage are among the best today.

Cellists have been rather scarce:

Louis Pratt, Charles Mingo, Luther Mitchell, Lewis Flagg, Harvey Johnson, Llewellyn Wilson, Frank Parker, Charles Powell.

Among those who have helped make the present symphony possible are:

Charles Riley, Charles Robinson, Emile Davage, Isaiah Thompson, Nathaniel Hill, Howard Carter John and Charles Dungee, Joseph Ockmey, Samuel R. Palmer, Jesse Miles, A. Jack Thomas, Harry Williams, Charles Brooks, Harry Collier, Preston Duncan, Noah Hill, Harry Reed, Joseph Gaines, Henry Anderson (first trumpeter in present Symphony), Oliver Pierce, Charles Wesley, Eddie Burk, Harrison Dads, Charles Augustus Johnson (for years organist at St. Mary's P.E. Church, "Nick" Smallwood, Charles Brown, Mamie Hunt, Constantia Brown Reckling, Pauline Wharton, Marie Callis Gross, Loveth Wilson Husketh, Carrie C. Craig, Carrie Dorsey, Asmath Law-

son, Lillian Reed, Eulalia Reed Caloway (mother of Blanche, Cab and Elmer), Daniel E. Stewart, Edward Peck, Louis Ellsworth Toomey, and Adam Louise Killion Jenkins.

Concert Thursday

The only concert of the season of the Baltimore City Colored Orchestra and City Colored Chorus at the Douglass High School, on Thursday evening, April 27, promises to be one of the highlights of the social as well as the musical life of the community. The concert is being sponsored by the Municipal Department of Music of Baltimore; and with the assistance of Gerald Allen, director of recreation in the schools, the cooperation of the clergy, educators, leading citizens, and various social and fraternal groups is being received.

This will mark the second public performance of these two splendid civic activities which are under the directorship of W. Llewellyn Wilson, and the concert beyond a doubt will prove that good music under municipal auspices has been achieved in the Baltimore community.

Charlotte, N. C. Observer
Sunday, March 5, 1933

Record Crowd Expected At Negro Music Festival

Every available seat had been placed in the Armory-Auditorium last night by the Charlotte park and recreation commission in anticipation of a record-breaking crowd of thousands of white people and negroes who are expected to attend the negro music festival there this afternoon at 4 o'clock.

The festival, which was given first last Monday night, is being repeated this afternoon at the request of hundreds of citizens. The arrangements for the production were made by Walter J. Cartier of the park commission, and the 300-voice chorus was trained and will be directed today by George L. Johnson of New York, negro music organizer for the National Recreation association.

Special numbers will be given by the Livingston college octet from Salisbury, the Johnson C. Smith university quintet, and soloists. Half of the downstairs will be reserved for white persons. An offering will be taken at the door for negro recreation work here.

WHAT IS AMERICAN MUSIC?

Here comes a musical composer from California who flatly denies that any such thing as truly American music exists, despite the era of jazz and spirituals, and other varieties that are usually regarded as peculiar to this country. The composer is Charles Wakefield Cadman, who came to New York for the first performance of his latest composition, "Dark Dancers of the Mardi Gras," and who is ranked among the foremost exponents of American music today. In an interview which appeared in the Herald Tribune, Mr. Cadman said that he used to think that he was writing American music twenty-five years ago when he was transcribing Indian folk songs, but he does not think so now. He continued:

"Then there are people who hold out for the Negro. They feel that Negro melodies are the only true form of American music. Others feel that cowboy songs and ballads represent America most faithfully. And there's another group which is trying to establish the hill billies of Kentucky as the basic American musical form. Well, that's all baloney.

"All these types of music are just ingredients. Each one is a basis for American music

—but there's no reason to take one type and glorify it above the others. After all, Americans don't acknowledge they have Negro or Indian blood in their veins. And the Kentucky and cowboy songs are really adaptations of English, Irish and Celtic melodies. None of these forms represent the real idiom of American music, by and large. They are ingredients."

The test of a national music is the melodies that are most popular among the people. Apply this test and it will be found that the tunes mostly heard on the streets, or among groups at play or work, are those derived from Negro melodies. This may be only the fad of the day, but it is confirmed largely by listening to the tunes that come over the radio. And that's not all "baloney," as Mr. Cadman would say.

Music - 1933

JAZZ MUSIC

There is more to jazz music than has as yet been applied to the true art forms of musical composition.

So far as the rhythms and strange tone colors are concerned, its origin is no doubt African Negro, but in the matter of tune or melody, the Negro derived these from white folks long after his arrival on American soil—possibly from religious hymn-tunes, and his musical instruments were of white man's origin—all except the drum.

Tone color is the difference in sound of one musical instrument from another, say the violin and flute, that may play in the same key or tonal range, and yet not sound alike.

The whole development of the modern symphony orchestra has been almost within the 19th century and by adding tone colors to it—Haydn and Mozart being the first composers to use horns and clarinets in orchestras.

Introducing the tonal effects of the instruments and their treatment as applied to the jazz band, and into the present day symphony orchestra, is simply adding tone color, and it is all in the way that it is done whether or not it is offensive to those cultured in musical tradition.

* * *

There is no very satisfactory definition of jazz as distinguished from other forms. There is nothing new in synopated rhythms — Beethoven used them in his last four string quartets, but in the case of jazz it is the exaggeration of these together with the tone colors produced by the introduction of relatively new instruments or the unusual technical handling of old ones.

The word "jazz" is of possible African origin and is a term of command used by American Negroes for many generations in the south, "jaz up," as applied to dances and games of play involving a large number of individuals much after the manner of our modern slang term, "pep up," when it is desired to put more action or emotion into concerted effort.

Jazz, or "blues" was known in the low dance halls of the south and west, particularly where negro musicians were employed for 30 years previous to its introduction by white players into dance halls and cafes of a higher type in the north and east.

But there was a distinction between jazz and "blues," at least in its original or native state; for "blues" was more in the nature of a lament or sad-song, an expression of depressed spirits, by slurred notes in a descending, minorkeyed scale and in the form of a moan or wail—pure African in its

origin.

As early as 35 years ago the low dance halls of many southern cities were visited by the late Victor Herbert, the late Carl Bernthauler of Pittsburgh, and others skilled in the science of harmony, counterpoint and orchestration, for the purpose of study in the folk-music of negro orchestras that came up from the black belts further south.

But these men found no way by which this music could be written, or scored so that educated musicians could read and play it.

And to this day it can not be scored in the sense of conventional music; for its players must anticipate it—that is, know its general rhythms and tones before they can reproduce them.

It is a good deal like writing out the speech of a negro, phonetically spelled and with all possible accent marks, then turning it over to an Englishman who reads English perfectly, and if he never had heard a negro talk, why, he can not reproduce the dialect.

* * *

The introduction of jazz music into high class dance halls and cafes came no doubt as a social protest on the part of youth against music in its more cultured and older forms—Strauss waltzes and polkas, for instance—a demand for the exotic on the part of young men and women.

Formal musical compositions, as they appear on the programs of symphony orchestras or upon those of soloists or smaller combinations of instruments in concert halls, has an intellectual appeal in combination with the emotional—the emotional is subduel if anything for the intellectual.

Its intellectual appeal definitely involves mathematical science in its compositions, and must, to a high degree, conform to certain rules of harmony as formal as those of proportion to certain architectural forms.

Jazz music is almost totally an emotional appeal—at least it has been up until a few relatively recent attempts to introduce it into symphonic form.

The composers of the pure jazz orchestra have not been men with a background of musical culture nor of formal training in the science of harmony, counterpoint and orchestration.

But it has possibilities in higher and skilled application to higher musical forms. Any one with an intelligent appreciation of musical art will realize this in listening to one of the better jazz bands where the players are skilled in the technique of their individual instruments. They will hear a suggestion now and again of new and beautiful tone colors.

We are not saying that jazz can be introduced to the expression of the religious fervor of Bach, nor the philosophy of Beethoven, nor the romance of Schubert and Schumann nor the mysticism of Cesar Franck.

But music has another function than these—to amuse and entertain as in all other forms of artistic expression, and the

jazz form can be introduced without intellectual offense, and no doubt will be by young men trained in the older and formal traditions of musical composition.

SAVANNAH, GA.
NEWS
JAN 10 1933

BY OTHER EDITORS

Negro Music Forges to Front.

Columbus Enquirer-Sun: Columbus and the rest of the South have long known and appreciated the beauty of the music that is created and produced by the darker race among us, but with few exceptions this appreciation has been largely confined to the South. Recently, however, the power of negro music to charm has been registered in the effete East, which prides itself upon recognizing the best in art no matter what its origin. The recent triumph of the Tuskegee singers in New York city may surprise some Americans, but the South has known and appreciated this unique type of American art for a long time.

The announcement that the Philadelphia Orchestra, under the direction of Leopold Stokowski, will present a complete negro symphony written by William Levi Dawson, director of the Tuskegee choir, which gave a memorable performance in Columbus, is a compliment that every true Southerner will fully approve. Incidentally, this event is another indication that the South is not, as one prominent cynic has affirmed repeatedly, the Sahara of the beaux arts.

The Montgomery Advertiser editorializes as follows:

Tuskegee came to the fore again in two musical achievements the other day. Its choir was given first place on the opening program of the enormous Rockefeller center, Radio City Music Hall, and the choir's director, William Levi Dawson, has completed the first symphony ever written by a negro, which will soon be put into rehearsal by the exclusive Philadelphia Symphony Orchestra.

The appearance of the choir at the New York music hall opening was the occasion of much enthusiasm. Its members were applauded and encored with frequency and the event must have been a joyous one to the shade of Booker Washington.

As for the Dawson symphony, it is composed of 537 sheets of music and represents four years of labor. It is a classical spiritual showing the development of negro music. Leopold Stokowski, the director of the Philadelphia Orchestra, is much excited over the opportunity to give the symphony its first exhibition next spring.

After its premiere in the East, this notable work should be presented in its native habitat, the South. It was here that this gifted though dark-skinned native of Anniston developed the mind and instincts that gave him the soul and genius to pro-

duce this work of art that has gained such notable recognition, and that presents so colorfully the romantic side of his race, even though written in terms of an intermingling of the pathetic and the carefree.

MUSIC AND RACE RELATIONS

MUSIC continues to be a powerful factor in the progress of Race Relations in the United States. Since the days when the Spirituals first became recognized as the most outstanding if not the only folk music of America, they have done much toward bringing the two major groups in closer contact and consequently creating a better understanding.

The two latest incidents in that field are the appearance of the famous Tuskegee Choir at Roxy's famous Radio City and the acceptance of the first Negro symphony by Leopold Stokowski, director of the great Philadelphia Symphony Orchestra.

In the case of the Tuskegee Choir it merely continues to interpret in song the soul of a people who need understanding above all else, while the new symphony's recognition blazes a new trail for Negro composers and opens a new avenue through which the Negro may make himself better known to his paler brother.

William Levi Dawson, the writer of the symphony, deserves sterling credit for the ability to continue through the creation of something for which there was no certain field. It was no easy task to compose and re-compose five hundred and thirty-seven sheets of music, and especially when it was not already "sold."

There are others: Roland Hayes, the master artist of the concert stage, who for years has been singing people into peace; Paul Robeson, who has combined, in a manner unique, the arts of both singing and acting; and Philadelphia's own sweetly singing messenger of goodwill, Marian Anderson.

Besides these there are still others, who in a less marked degree are toiling upward on the musical note, striving hard to make a contribution through their talents that will live after them. And though they cannot see them, the souls of black slaves from thousands of cotton fields in the Carolinas, Alabama, Mississippi and Georgia are swinging rhythmically along with them, swelling their number into a great company that marches on toward the rising sun up "Jacob's Ladder."

Valdosta, Ga., Times
May 11, 1933

SPIRITUALS ARE PART OF PROGRAM

Negroes Observe National Music Week With Interesting Program at

CHURCH; ARE PRAISED

Rhythmic negro spirituals and classical numbers were combined into a pleasing program at St. Paul's A. M. E. church Monday night in an observance of National Music week.

Negro musicians who had prominent parts on the program were W. H. Lissimore, director; Ellis Walton, pianist; Fannie Lomax, soprano soloist; O. B. Adams, violinist, and J. Hansell Lissimore, accompanist.

Miss Katharine Sneed, director of the local School of Music, and local sponsor of Music Week observance, and Mrs. Rowena C. Ward, county probation officer, made short talks, in which they raised the work of the negroes and the entertainment furnished by those in charge of the program.

The program was opened with the Lord's prayer and followed by the song "America."

A well trained chorus then sang "Roll Jordan Roll" and Von Suppe's overture, "Poet and Peasant" was rendered. Violin, piano and organ furnished the music for this number.

The Hahira High school chorus sang "I Will Lift Mine Eyes." O. L. Lester gave an interesting reading.

The negro spiritual, "Somebody's Knocking at Your Door" was pleasantly received by the audience and a duet by Helen Steele and Ruby Howell Lowndes County Training school students, delighted the listeners.

Other items on the program included the Dasher High school chorus in spirituals, E. Stanley in a reading, "Swing Low," and two soprano solos by Fannie Lomax.

ROLAND HAYES THRILLS AT WORLD'S FAIR

CHICAGO, Ill., June 22.—(By A. N.P.)—"There is one artist who appeals to all Americans as a representative of the Negro race's remarkable capacity in art, and he is Roland Hayes," says Eugene Stinson writing in the Chicago Daily News. "This distinguished tenor sang Thursday night with the Chicago Symphony Orchestra in the Century of Progress series of concerts given at the auditorium under the auspices of the Chicago Friends of Music, Inc."

"It is possible to prefer another type of voice to Mr. Hayes and even another type of singing. But granted Mr. Hayes' voice—which I find beautiful—and granted his repertory which must be considered of the highest grade—there is no vocalist before the public who displays a more consummate mastery of the means at his disposal or a more subtle and delicate taste as interpreter. His attainments are excellent without regard to his heritage, but his singing is doubly beautiful because in meeting the highest artistic standards it sacrifices nothing of the essential character of the Negro spirit in art."

DARLING NELLIE GRAY
Commented upon the fact that two towns still argue where she composed her song.

WESTERVILLE, Ohio, July 21.—

(AP)—Today was the 100th anniversary of the birth of Benjamin Russell Hanby, author of "Darling Nellie Gray" and two Ohio towns still can't decide where he wrote the song.

Westerville claims "Darling Nellie Gray" was written when Hanby was a sophomore student at Otterbein College. Rushville maintains it was composed when Hanby was teaching there after graduation.

ROLAND HAYES SINGS IN HOLLYWOOD BOWL

Los Angeles — (ANP) — Roland Hayes was the attraction in Hollywood Bowl Thursday night. An immense audience was in the amphitheatre to greet the distinguished singer and he won its acclaim after every number that he sang.

Mr. Hayes sang "Cantata for the Night Into Egypt" by Barthelemy, and the spirituals, "Bye'n Bye," "Swing Low Sweet Chariot" and "Can't Meet Him."

MME. E. AZALEA HACKLEY TO BE HONORED

Opera Career in Europe to Promote Spirituals.

BROUGHT DETT TO HEAD WORK Music School Faculty in Dedication Recital.

HAMPTON INSTITUTE, Va.—A memorial to the woman who made possible the Hampton Institute Music School will be established at a dedicatory recital in the Hackley Recital Hall in honor of Madame E. Azalea Hackley, Wednesday.

The music school faculty will give this recital dedicating a new recital hall on the third floor of the Academic Building, now the home of the school of music. The new hall will be called the Hackley Recital Hall, in honor of Madame Hackley, who, after studying in Paris with the famous Jean de Reszke and making a reputation as an opera singer, came to Hampton as a visitor and became so deeply interested in the spirituals as sung at Hampton Institute that she gave up her singing career to further a public interest in this form of music and to promote Negro talent.

She organized the first big concert of spirituals at Hampton Institute, persuaded the Hampton Institute administrative staff to begin a school of music and was instrumental in having Dr. R. Nathaniel Dett come to Hampton to take charge of the music work.

Going to Boston she arranged a concert of spirituals at which both Dr. Dett and Dr. Clarence Cameron White, his successor as director of the School of Music at Hampton Institute, were soloists. Later she persuaded the Federated Negro Clubs to establish two scholarships. One of these enabled Dr. White to go to Paris for his first period of study there. Thus she has been intimately connected with the work in the field of music at Hampton Institute.

On October 25 the second concert given under the auspices of the Musical Art Society will bring to Hampton Institute the famous Wiener Sangerknaben, or Vienna Boy Choir, already famous in both Europe and America.

Music-1933.

NORFOLK, VA.
LEDGER DISPATCH

FEB 25 1933

American Negro Music

Unfortunately, or ~~unfortunately~~, the issue growing out of John Powell's reiteration of the assertion that there is no real American Negro music and its denial by many white and Negro musicians cannot be settled so simply as our correspondent, Mrs. Fenner, seeks to settle it. As a matter of fact, she adduces no argument; she says, in fact, only that the Negro came to America without anything except physical strength. She takes no cognizance even of Mr. Powell's admission that the Negro brought rhythms "innate" in him. John Powell insists that, except for these rhythms, all American Negro music derived from "the traditional songs which the Negro picked up from the Southern whites." There's almost a library of authority that controverts the Powell position—which, by the way, was taken by others long before John Powell's standing as an executant and composer gave it additional importance.

Professor Clarence Cameron White, now director of the school of music at Hampton Institute, assembles weighty excerpts from some of these authorities in an able article published in the Norfolk Journal and Guide of February 11. He quotes, for example, H. E. Krehbiel, long the distinguished music critic of the New York Tribune, who wrote:

"A foolish pride on the part of the class of Americans of more or less remote English ancestry, and a more easily understood prejudice on the part of others, wish to deny the Negro origin of their folk music."

Mr. Krehbiel did not mean, of course, that all folk music in America was of Negro origin—much of it came, of course, from various old countries—but he did mean to say that much of Negro folk music came from the Negro alone, from Africa itself. Natalie Curtis Burlin made a profound study of Negro music. She is not quoted by Professor White, but she wrote, among other comments: "This much, however, one may most emphatically affirm: though the Negro, transplanted to other lands, absorbed much musically from a surrounding civilization, yet the characteristics which give to his music an interest worthy of particular study are precisely those which differentiate Negro songs from the songs of the neighboring white man; they are racial traits, and the black man brought them from the Dark Continent." It has also been said—the authority

for the moment escapes memory—that some of the Bantu tribes (from which most of our Negroes came) were singing at least four-part songs "when Europe was still struggling with polyphony."

These columns, too, in long-gone years have heard, in the very backwoods of Virginia,

groups of Negroes inspired and fired by religious exaltation sing, not only parts, but melodies so wholly different in idiom from anything that they could have heard their white neighbors sing that they must have come down to them by tradition and inheritance. Either that, or they were melodies actually created at the moment by fervor and a certain genius for music—which, too, made it possible for the rest of the singers to join with their "leader" in producing strange and beautiful harmonies.

CHATTER ::

About Cab Calloway's 'Swellest' Band

By EMILY C. TRIBBLE

Everybody—that is approximately 3,000 of Macon's population is raving about the Cab Calloway concert—and rightly so, for it was just about the "swellest" jazz orchestra that I have ever heard.

From where I sat—the second row—I saw, Georgia and T. I. Harris, Jr., Katherine and P. T. Anderson, Jr., Margaret and J. W. Adams, Jr., Sue Myrick, Katherine Dure (Mrs. Leon, Jr.), Thomas Sullivan (Mrs. John), Martha Berner, Sam Guthman, Aaron Bernd, Roland Ellis, Nathan Gans, Jordan Massee, Kittle Cabaniss, P. L. Hay, Jr., Edwina Nims (Mrs. Art), Marjorie Popper (Mrs. Joe), Mr. and Mrs. Robert McCord of Atlanta; Martha Roberts and her mother; Mrs. Frank Roberts, Alma and Pete Robertson, Ben Chatfield, Fannie Smart, Joe Merritt, Mr. Lee Happ, and his son, Lee, Jr., Walter Burke and his mother, Mrs. Dora Burke, and a handful of people from Aiken, S. C., some from Savannah, some from Marshallville, Montezuma, Forsyth, Griffin, Athens, Norman Park, Eastman, Cochran, Colquitt, Milledgeville, Barnesville-Brunswick.

At the dance—there were 1,000 people, among them were Clara Lee Mathis, Montezuma; Laura Nelle Anderson, Mary Guttenger, Betty Barber, Edna Sikes, Cecilia Miller, Marguerite Minor, Aileen Crossley, Lillian Riley, Dot Von Seeberg, Connie Butts, Margielou Sigman, Carolyn Anderson, Hilda Hancock, Catherine Corr, Margaret Farrar, Regina Pritchett, Jane Pritchett, Sue Myrick, Hazel Hanson, Peggy Popper, Katherine Alfriend, Francis Mott, Cleone Jackson, Margaret Odom, Mary McLendon, Caroline Reagan, Viola Napier, Delores Pearce, Annie Wheat Jones, Like Cowart, Norman Park; John

Talbird, A. B. Lee, Monkey Leggett, Tom Peeler, Crockett Odom, Steve Popper, Harry Popper, Charlie Lee, Dr. Ottis Watson, Henry Kendall, Howard Kendall, Andrew McAllister, Roland Ellis, James Snow, Lem Clark, Ben Chatfield, Ned Barbre, James Lowe, Buford Defore, George Edwards, Joe Ash-ley, Arron Bernd, Pierce Davenport, R. P. Balkcom, Hank Ramsey, Du-Quence Davis, Logan Lewis, Miller Lyndon, Andrew Lyndon, Pete Wheeler, Sonny McAfee, Ed Fick, Robert Stroberg, J. T. Webb, John Wadley, Billy Faircloth, Leroy Lawson, Bob Dey, Richard Coates, Robert Maddox, Joe Teasley, Gene Boswell, Allen Stewart, Carter Davis of Gordon Institute, and Walter Troutman of G. M. C.

Mr. and Mrs. Harry Popper, Mr. and Mrs. Joe Popper, Mr. and Mrs. Dan Davis, Lieut. and Mrs. Phillip R. Dwyer, Mr. and Mrs. Selby Buck Dr. and Mrs. J. M. Sigman, Mr. and Mrs. Dan Harris, Mr. and Mrs. Art Nims, Mr. and Mrs. Jimmy Walton, Mr. and Mrs. Terrell Weaver, Mr. and Mrs. Art Nims, Mr. and Mrs. C. L. Kirven, Mr. and Mrs. Clovis McKenzie of Montezuma; Mr. and Mrs. George Stelgis and the guests, Mr. and Mrs. C. W. Seile of Savannah; Mr. and Mrs. Held Chichester, and other others.

Music Goes Wild

He began to sing, in the husky, smoky voice, tinged with Yankee r's, but as the music went wild he did too. He opened his mouth to high heaven and bawled his famous, nutty noises in a Georgia voice that sent the audience into shouts of laughter.

People didn't know whether to concentrate on Cab, or on the plump, yellow boy tearing down the piano, or the joyful clowning fellow at the drums, or the tall, lean black man caressing the bass viol with long fingers, or on the big brown man at the gold saxophone.

The orchestra was sweet, sleepy, and tender in Mood Indigo. It sounded like music in a dream, and about as real. Cab began to warm up in his Scat song, that ended with Cab's

BIG AUDIENCE SCREAMS APPROVAL OF CALLOWAY'S FRENZIED MUSIC

Famous Cotton Club Entertainer and His Jazz Band from Harlem Sweep Hearers into Crazy Moods and Have Them Singing 'Ho-De-Hi's' Spiritedly

By MARGARET L. LEONARD

Cab Calloway, a yellow-brown boy from Harlem, Friday night swept a packed house of whites and blacks in the Macon auditorium into a shouting frenzy of delight with his black jazz band, his crazy Nigger dancing, and crazier singing.

The famous Cotton club entertainer and radio star held the audience in the hollow of his jerking, writhing hands as he poured blaring screams of jazz and tender, dream-like waltz strains into their ears and caught them in the crazy moods of his vulgar, joyous singing and dancing. The whites forgot he was black, and the blacks upstairs gloried in his triumph. Girls shrieked their pleasure as he announced Minnie the Moocher and other favorites. Boys stomped and clapped and roared their approval. Older radio fans joined in the roar of insane gibberish as Cab bawled out his nonsense and they repeated it after him.

The red velvet curtains parted as the orchestra played opening strains and Cab, dapper and smiling in a blue suit, stepped out to an ovation. He was a slick, Yankee Nigger, with r's in his voice and an announcing manner that was quite la-de-dah. But as he turned his back to the audience, raised his baton for Harlem Man, and began to twitch and dance and madly, jerkily direct the orchestra, and as he turned again to laugh and sing—you'd bet your bottom dollar his mammy came from Tybee. As the band went crazy with screaming, roaring horns, and the plank-plank of the piano, Cab broke into Nigger steps. He swung his hips and his arms, threw back his head and the woolly brown hair flew, flung out his feet with the fast, yet shiftless, careless, senseless movements of a happy black boy, and broke into buck dancing steps.

solo—those worldless, frenzied noises that mean what jazz means. I've

seen the World on a String was sweet, and sure again, with an enchanting interplay of the big and little horns. The audience went nuts when Cab announced It Don't Mean a Thing if It Ain't Got that Swing—and Nuttier when he finished it. His boys played it with wild abandon and wicked rhythm and Cab sang it with bawdy joy—and danced it more so. Smoke Rings, Gentle and Teasing was a favorite.

Hot Today was a fast, trembling insanity of screams and crashes and exciting monotony running underneath. A high light of the program was the pianist's solo. He was introduced by Cab as Benny Payne, and he got the big hand Cab asked for him. His sweet tenor sang yearningly, sadly and hungrily, like a violin, How Deep Is the Ocean. His own accompaniment was splendid—so splendid you forgot about the piano and remembered it later as a softly weeping sympathy with the cry of the song.

The Minnie the Moocher songs—Cab's own songs—were hailed with even greater delight. They caught something wild and tragic in the "cokey's" song, and dragged it out with slow-wailing horns and crying strings subdued, but persistent, through the rowdy gaiety of the Moocher's tale. He sang Minnie the Moocher's Wedding Day and Kicking the Gong Around.

Audience Joins In

Cab asked the audience to join him in the hi-de-hi-de-hi and ho-de-ho-de-dos. At first they repeated it after him faintly, but the second time it roared out joyfully. And again and again the hi-de-hi's and ho-de-ho's fairly rocked the dome, and Cab laughed as he sang. When he threw back his head, opened his mouth from ear to ear and forehead to chin, and howled out the end of the refrain, the audience caught up the howl—several thousand voices roared it again and again in perfect time and pitch. Cab yelled out his gibberish, and a hundred Negro voices upstairs caught it and flung it back at him, and downstairs everyone gave it up and laughed.

The Reefer Man was another favorite, followed by the Bugle Call Rag, a dancing, rapid, repetition of a gripping rhythm, in which each man soloed. Willow Weep for Me was a swinging, melodious number with a waltz-y sweetness well sung by Cab. Old Man River, played to fast jazz time, was true to the mournful beauty of the song, strangely emphasized by the fast rhythm and crying horns. Cab was fine in his short chorus. He cried out the woes of groaning under burdens and ending a drunk in jail and the easy way of Old Man

There was a gay, sprightly look about them. They walked with their heads up a little higher, their steps a little more chipper, and their smiles a little wider. Negro boys and girls and men and women, dressed in their best for the concert ended crashingly with and Cab, looked different as they stepped out of the auditorium, into their cars, or hooted it down Cherry.

MAR 9 1933

NEGRO MUSICIANS.

To the Editor: The following item from the International Review will encourage our Negro citizens of North Carolina to develop their musical abilities to the uttermost.

"Catarina Jarboro, a young Negro operatic soprano has returned to the states after having spent several years in Italy where she appeared in the role of Aida in Verdi's famous opera. She is the product of a Catholic school, St. Thomas' of Wilmington, N. C., where she was taught by the Franciscan Sisters."

Kinston has given to the musical world a Negro musician and composer of note—Tim Brim. Two of his best known compositions are "Please Go Way and Let Me Sleep" and "Josephine My Joe." Tim lived for years in Brooklyn, N. Y.

JAMES G. MEHEGAN,

Kinston, N. C.

Singing Negro Spirituals

WHILE we are proud of the fact that somehow the Negro spiritual has won its way into the heart of music-loving people in such a manner that a radio program of songs seems incomplete without them, and the great singers and groups of singers of all races are delighted to sing them, we should constantly keep in mind the simple, yet deep religious sentiment which produced them and the souls of the black folks in which they were born.

In the beginning they were not sung for entertainment. They were the plaintive notes spontaneously coming from the burdened, longing, hungering, aspiring souls of the singers, and their real beauty is not manifest without the background in the heart and mind of those who composed these songs. Those white critics who hear our well-trained choruses sing these spirituals, justly complain that they put too much culture into them. Nothing is in worse taste in singing Negro spirituals than the attempt often made by singers and composers to make them classical. Unless we sing these spirituals in such a manner as to interpret the spirit and genius of their composers we had better not sing them at all.

As a race we should guard against the singing of Negro spirituals to please those who like them only for their value as an entertainer. There was a just background of dislike in many of our student groups a few years ago to sing Negro spirituals to entertain white visitors, many of whom like best those songs of a lighter vein in which humor predominates. There are jazz songs composed by Negroes merely to entertain, but to jazz our spirituals to please humor

lovers is too much for any other race to ask of us or to buy from us at any price. These spirituals are too sacred to sell for a mess of pottage or to sing for the entertainment of people so dull in spiritual interpretation as to get fun out of the soul yearnings and crying of an oppressed people.

We have probably swung to the other extreme in our choir singing when we sing Negro spirituals too much. Few of us who are members of choirs are able to sing these spirituals with the spirit and the understanding. In the average singing of Negro spirituals in our churches mere entertainment predominates. Few if any of our modern choir singers are able to interpret the spirituals in such a manner as to make them religiously effective. In our religious worship the singing of Negro spirituals with entertainment as the dominating motive not only is ineffective, but is contradictory to the spirit of real worship.

It is unfortunate indeed that our race is so poor that we are forced to sell these priceless jewels in song to sound-picture promoters whose chief interest in them is their selling price to a frivolous public. These spirituals are too sacred to us as a race to have them messed up in the midst of the heat and sensuousness of the American theater. If we ourselves were fully appreciative of their value we would not dare to sell them at any price. We of this generation are not able to sing them as they should be sung because we have had a different background. Rightly conceived and evaluated, these spirituals are our spiritual keepsakes, jewels bequeathed to us by our ancestors to be kept sacred and inviolate as a memorial of those in whose simple hearts of faith they were born and whose uncultivated voices sang with a spirit and understanding which we can at best only imitate.

We of this generation owe it to ourselves to make a contribution of our own to the singing of today. We can have no worship in the singing of songs in which we merely imitate those who really sang them. We must glean our music from all the sources with which we have come in contact. All the hymns, classics, and gospel songs sung in America today belong to us as they belong to other Americans. It is true that our fathers and mothers gave us songs, but they are only a part of our heritage in song. We do well, therefore, when we select a music suitable to our own religious experience and interpretation and sing it with the same spirit and understanding which became the gripping power in the songs of our fathers. Mere imitation in song can never be real worship. It is far better not to sing our spirituals if we remain mere imitators as we sing them.

Every generation when it sings with the spirit and understanding produces its own music. As Negroes we should not confine ourselves to any one form of musical expression. Our music should be the expression of our own souls in song. If we can do it through the classics, very well. If we can do it through our folk songs, let it be so, but away with imitation in any form of musical expression. Let our songs be genuine or let us keep our harps hanging upon the willows as Israel of old by the rivers of Babylon.

MOB STORMS DANCE OF COTTON CLUB BAND

Negroes Force Cab. Calloway's Musicians to Give Up Engagement at Durham, N. C.

SPECIAL TO THE NEW YORK TIMES.
DURHAM, N. C., March 27.—Threatened by a mob of Negroes after he had opened his dance program in a big tobacco warehouse soon after midnight, Cab Calloway and his Cotton Club musicians ended their engagement today with the Negro post office American Legion.

Saturday night the musicians played for white people at a dance sponsored by Duke University group without any disturbance. Last night a riot narrowly averted, however, when a crowd of several hundred Negroes crashed through the doors of the warehouse, despite the presence of policemen and other men stationed to keep order. They were followed into the building by a crowd estimated at 2,000 whites and Negroes, who were waiting to buy tickets, the Negroes to dance and the whites to look on.

The crowd made for the stage occupied by the orchestra and the musicians stopped playing and began to pack their instruments away.

Several intoxicated Negroes mounted the stage and threatened violence unless the music was continued. The police rescued the orchestra, and the dance sponsors appealed to the crowd to vacate the building and to enter by paying their way. Some left, but others mounted the stage and performed antics for the entertainment of the crowd.

Two hours later part of the crowd was still on hand, although Calloway and his orchestra had departed, and it was only after the windows had been smashed and the lights turned out that they left the building.

On the previous night attachment papers were served against Calloway by Mrs. Virginia Nowell of Raleigh, acting as booking agent for Blanche Calloway, his sister

for a dry-cleaning bill of \$10.80. The band leader paid the bill and fees of about \$50.

ELYRIA, O.

CHRONICLE-TELEGRAM

MAR 29 1933

FOLK SONGS

For comparatively so young a nation, the United States has a wealth of folk songs, as many private collections have revealed. Many of the Negro cabins in the South and the lumber camps of the North have made their contributions. The open cattle ranges of the West, where the cowboys once roamed, freely produced many songs.

But such isolation is largely of the past. Moreover, music of all varieties, from classics to jazz, now penetrates to the remotest communities through the radio and other instruments. But it is a penalty of such progress that the folk songs are in danger of being lost. For this reason, the Library of Congress has undertaken the task of making a national collection of American folk songs. As this is a public enterprise, it should find active support in all sections of the country.

Columbus, Ga. Enquirer-Sun
Sunday, January 1, 1933

Negro Music

Columbus and the rest of the South have long known and appreciated the beauty of the music that is created and produced by the darker race among us, but with few exceptions this appreciation has been largely confined to the South. Recently, however, the power of Negro music to charm has been registered in the effete East, which prides itself upon recognizing the best in art no matter what its origin. The recent triumph of the Tuskegee singers in New York City may surprise some Americans, but the South has known and appreciated this unique type of American art for a long time.

The announcement that the Philadelphia Orchestra under the direction of Leopold Stokowski, will present a complete Negro symphony written by William Levi Dawson, director of the Tuskegee choir, which gave a memorable performance in Columbus, is a compliment that every true Southerner will fully approve. Incidentally, this event is another indication that the South is not, as one prominent cynic has affirmed repeatedly, the Sahara of the beaux arts.

The Montgomery Advertiser editorializes as follows:

Tuskegee came to the fore again in two musical achievements the other day. Its choir was given first place on the opening program of the enormous Rockefeller center Radio City Music Hall, and the choir's director, William Levi Dawson, has completed the first symphony ever written by a Negro which will soon be put into rehearsal by the exclusive Philadelphia Symphony Orchestra.

The appearance of the choir at the New York music hall opening was the occasion of much enthusiasm. Its members were applauded and encored with frequency and the event must have been a joyous one to the shade of Booker Washington.

As for the Dawson symphony, it is composed of 537 sheets of music and represents four years of labor. It is a classical spiritual showing the development of Negro music. Leopold Stokowski, the director of the Philadelphia Orchestra, is much excited over the opportunity to give the symphony its first exhibition next Spring.

After its premiere in the East, this notable work should be presented in its native habitat, the South. It was here that this gifted though dark-skinned native of Anniston developed the mind and instincts that gave him the soul and genius to produce this work of art that has gained such notable recognition, and that presents so colorfully the romantic side of his race, even though written in terms of an intermingling of the pathetic and the carefree.

HIS FOLK SUITE ON SYMPHONY ORCHESTRA



MAJOR N. CLARK SMITH

Whose composition, "The Negro Folk Suite," is to be used by the St. Louis Symphony Orchestra (white) at the Odean Theatre Wednesday, January 11, at 2 o'clock.

This concert will be given as a musical appreciation for High School students of the Vashon and Sumner High Schools.

THE REPERTORY OF THE FISK CHOIR

Some people who attend the concert of the Fisk University Choir in Symphony Hall on Tuesday evening, Jan. 24th may go with the notion, to which they have given little thought, that Colored folks should sing only Afro music. The more generous of these will say they believe it because so few groups have a music of their own. Even these can never figure out how there could have been a Wagner if some powerful public opinion had decreed that Germans should sing only German folk songs. If any come to scoff or doubt they will go away, if not to pray, at least with their doubts removed. The Fisk Choir program is the Choir's best answer to all questions about what they should and should not sing.

No white choir in America has a better background for singing Bach chorales than have these Fisk students who know a hundred spirituals. Colored choral groups have a strange occult relationship to the Caucasian Slav that makes them interpret Slav music far more convincingly than can their white American brothers. Most audiences

blindfolded could never tell whether they were listening to Fisk or a choir from Moscow when they hear "Hospodi Pomilui." Gretchaninoff, Rachmaninoff, Tschaikowsky, are sung in English but the understanding of the originals is there.

The repertory of the Choir is a large one. The program on the 24th night is made up to give the widest possible variety in mood, solo leads, length of number. Bach and Palestrina and Praetorius become easily understandable sung by the Fisk choir. Dr. Noble's compositions, one of them written especially for them and their beauty of singing in a minor key and with dramatic climax, are sung to Dr. Noble's own perfect satisfaction. Last winter in a broadcast made as a memorial to Julius Rosenwald the choir sang Noble's "Souls of the Righteous." His "Come, O thou traveler unknown" with an octet leading off and the full choir answering with its "Tis Love" is always one of the greatest moments of the evening. They sing Christiansen's "Lost in the Night" as well as does his own choir.

And no choir with familiarity with these great composers has Negro music as its own possession and glory. The choir wants to sing for Boston the loved songs of their fathers, "Swing low, sweet Chariot," "Were you there" and also the ones well understood by the young folk, "The old ark's a-moverin'" and "Let my people go!" R. Nathaniel Dett's music, especially "Listen to the Lambs" and "Don't you weep no more Mary" are two of the best numbers on the program. And in spite of the fact that many people still mistakenly believe that Negroes should confine themselves to Negro music, it was very gratifying to the choir last winter that the large proportion of the "fan letters" from all over the world praised most highly the Tschaikowsky numbers, Noble's "Come O Thou Traveler Unknown" and Christiansen's "Lost in the Night." The Fisk Choir is quite content to rest its case on the evening's program.

FOLK LEGENDS OF RACE GO ON RADIO SUNDAY

Notable Cast Named To Present Story Of John Henry

NEW YORK, N. Y.—The American Negro's folk legends will be brought to radio in a new series of

sustaining programs based on Roark Bradford's famous story of "John Henry," to be presented by the Columbia Broadcasting System over a nationwide network each Sunday night beginning January 15.

The program to be known as "John Henry—Black River Giant" will follow the exploits of the fabulous strong-man of the Mississippi country in dramatized incidents from Bradford's book. The radio adaptation is being prepared by Geraldine Garrick and Juano Hernandez, creator of the role of "Crown" in the New York Theatre Guild's production of "Porgy."

The opening broadcast of "John Henry" will be heard from 8:00 to 8:15 p. m., Eastern Standard Time, on Sunday, January 15. The second episode will be on the air from 8:45 to 9:00 p. m., Eastern Standard Time, the same evening. Each period will be complete in itself.

Those on Program

John Henry will greet the radio audience in the person of Mr. Hernandez, while opposite him will be the outstanding Negro actress of the American theatre—Rose McClendon. Miss McClendon's talents were hailed by the critics when she played in "Porgy," "In Abraham's Bosom," "Deep River," "Never No More," and most recently in the Group Theatre's production of "The House of Connelly." Miss McClendon and Mr. Hernandez, with a supporting cast of eight players, will form the permanent company for presenting "John Henry."

The atmospheric music accompanying the program will be selected from authentic American Negro folk songs.

"Mississippi," an original composition by Mr. Hernandez, who also directs the music, will be woven through the score. Original responsive chants will break into the dialogue quite frequently.

It is hoped that the benefit may to some extent allay this situation. There are still seats ranging from \$1 to \$5 available at the Town Hall box office, where the treat of hearing Roland Hayes sing may be combined with the opportunity of giving a helping hand. Direct contributions for the work of the league may be sent to its office at 202 West 136th Street.

ARTHUR C. HOLDEN,
Chairman Executive Board, New York Urban League.
New York, March 4, 1933.

Hayes in a Good Cause

New York Herald Tribune:

Roland Hayes, the famous Negro tenor, will sing on Monday evening, March 6, at Town Hall for a benefit for members of his race. The New York Urban League, a Harlem headquarters for work with the Negroes, is the organization for which the benefit is being held.

Just now the league's need of funds is especially great, not only for the giving of actual physical relief but also to finance classes in adult education

and preparation for specific jobs—the outstanding need in Harlem today and one of the important activities which the league is carrying on, partly with the help of state relief funds.

Even in good times it is always more difficult to obtain help and jobs for Negroes than it is for others, and now, with the situation among them even more acute, perhaps, than among other groups, and with the concurrent cutting and entire withdrawal of contributions, even from foundations, the condition has become emergent.

Earl Hines Band Joins Nat'l M. C. A.

Earl Hines, nationally popular orchestra leader, often referred to as the "king of the ivories," has joined the ranks of Music Corporation of America's orchestras which includes America's foremost radio, recording and dance bands. Arrangements are being made for a national personal appearance tour of the band under the management of M. C. A.

Hines, who was born in Duquesne, Pa., and educated in Pittsburgh, was discovered by Lois Deppe, noted baritone of Vincent Youman's "Great Day" and now of Connie's inn, New York. Deppe gave Hines his first break as a pianist with Rideout's orchestra of Charleroi, Pa., in 1916, and his sensational piano playing attracted the attention of theater managers and ballroom promoters.

Picks Chicago

In 1921 Earl went to Chicago where he formed his own orchestra and played in several night clubs. Next came a vaudeville tour with the "Charleston Revue," and in 1926-27 he was featured with Louis Armstrong, famous cornetist, at the Sunset cafe in Hollywood.

Earl organized his present orchestra in 1928 and opened the Grand Terrace cafe in Chicago, where he has been featured since that time. The orchestra has been a favorite with north shore society for private functions and has also played many private engagements at such smart Chicago places as the Blackstone, Drake hotel, Standard club, Sherman hotel and the "hot house."

Lecture On Negro Music Effective

NEW YORK CITY, Jan. 19 — Upon the invitation of Charles Prall, supervisor of music at the Fort Lee High School, New Jersey, Mrs. Charlotte Wallace Murray, noted mezzo-soprano, accompanied by Miss Olyve L. Jeter, pianist, office secretary in the Race Relations Department of the Federal Council of Churches, gave an illuminating lecture-recital at the high school, Tuesday morning.

Taking as her theme the place of the Negro spiritual in American history, Mrs. Murray traced the origin of this music from Africa down through the American slave period to the present day. She emphasized the gift of the Negro in rhythm and harmony, paid tribute to some of the agencies which have

made this music known throughout the world—the Fisk Singers, choirs from Hampton and Tuskegee, and renowned composers such as H. T. Burleigh and R. Nathaniel Dett. Following this historical resume, Mrs. Murray sang arrangements of the spirituals by Burleigh, Dett, Clarence Cameron White, Hall Johnson and Edward Boatner.

The enrollment at Fort Lee High School, numbering nearly 900, is made up of German, Italian and native white American. This occasion was an innovation in the school program, especially designed to acquaint the students with the beauty and authentic history of American Negro music. There was rapt attention throughout the program, the principal of the school extending the hour through the recitation period upon vote of the students.

The participating artists were guests of the faculty at luncheon after the program.

Full Fisk Choir to Sing Here Jan. 26; Dr. T. Tertius Noble to Direct 60 Voices

Many members of society are interested in the concert to be given by the Fisk University Choir of sixty young men and women, on Jan. 26, at Carnegie Hall. It is to be the first appearance in New York of the student choir from that university, which has become internationally known through concerts given for many decades by the smaller group of Fisk Jubilee Singers.

A distinguished list of patrons and patronesses has been named for the concert, at which Dr. T. Tertius Noble, organist and choirmaster of St. Thomas Church, will appear as guest conductor, directing several of his own compositions. Ray Francis Brown is regular director of the chorus, which has been trained in Negro spirituals by Mrs. James A. Myers, for eighteen years director of the Jubilee Singers in their American and European tours. The spirituals on the singers' program are sung without a conductor.

Paul D. Cravath is chairman of the board of trustees of the university. The patrons and patronesses for the concert include:

Mr. and Mrs. John Henry Hammond, Mr. and Mrs. Harry Harkness Flagler, Mr. and Mrs. Cornelius N. Bliss, Mr. and Mrs. Thomas W. Lamont, Mr. and Mrs. Ogden Reid, Mr. and Mrs. Herbert L. Satterlee, Mr. and Mrs. William Jay Schieffelin, Mr. and Mrs. Robert E. Simon, the Right Rev. Ernest M. Stiles, Albert Stoessel, Mme. Olga Samaroff Stokowski, Mr. and Mrs. Charles A. Stone, Miss Ruth Vanderbilt Twombly, Mr. and Mrs. Frank A. Vanderbilt, Mr. and Mrs. Felix M. Warburg, Mr. and Mrs. L. Hollingsworth Wood, Mr. and

The Negro in Music.

(Kansas City Times.)

Those who observe the progress of American music will await with especial interest the first performance of the symphony by William Levi Dawson, Negro conductor of the Tuskegee choir. The acceptance of the work by Leopold Stokowski for rehearsal, and presumably for an early rendition by the Philadelphia orchestra, is in itself an exceedingly high compliment to the composer. If thus given, its full value will be revealed. The symphony is doubly interesting for the reason that it is based on Negro themes, expressing, no doubt, the composer's appreciation of the musical qualities of his race. He is the first Negro composer to write a symphony of this kind.

It would be particularly gratifying if Mr. Dawson should demonstrate with entire satisfaction the adaptability of Negro melodies to full symphonic treatment. Much has been made of these

melodies in various forms of orchestral composition, but there has been an assumption that they are not susceptible to satisfactory symphonic development through a complete work. Perhaps the most outstanding appropriation of Negro music as an incidental feature is that of Dvorak in the large movement of his "New World" symphony, the movement being merely an unembellished orchestration of "Going Home."

There should be a large field for Negro composers. The Negro has the advantage of understanding and experiencing the emotions of his race. The emotional quality also comes to his aid in the general field of music, as demonstrated in the works of Coleridge-Taylor and in the singing of Paul Robeson.

Civil orchestra in which he played the first trombone for four years, a record that seems to confirm that press statement that Dawson is a finished musician.

The composition by Dawson, according to his own view of it, is a "classical in the modern idiom, an attempt to develop a negro music, something it has been claimed could not be done." In that quoted statement appears proof of force of character in the man, for it accepts a challenge of the supposedly impossible and proceeds to prove the challenge is not impossible at all. He is entitled to succeed. He has been working on his task for four years and that also shows his character.

One of the sources of the inspiration to this man who is only 31 years old was his belief there is "buried in the south, a music that some one will discover and will write from it great symphonies of the type of Brahms and those of the great Russian composers." Herein, the composer indicates he has vision as well as determination to bring progress to his race.

William Levi Dawson is director of the choir of Tuskegee institute, brought into national attention and to its high standing as a negro college center by the late Booker T. Washington, another great negro.

Mrs. John W. Davis, Mrs. Henry P. Davison, Mrs. Cleveland H. Dodge, Dr. John Erskine, the Rev. Dr. Harry Emerson Fosdick, Mr. and Mrs. Charles E. Haydock, Mrs. Christian R. Holmes, Mr. and Mrs. Ernest Hutcheson, Mr. and Mrs. Otto H. Kahn, Mr. and Mrs. Frederick P. Keppel and Mr. and Mrs. Henry Goddard Leach. Also Mr. and Mrs. David Mannes, the Right Rev. William T. Manning, Mr. and Mrs. Charles E. Mitchell, Mrs. Dwight W. Morrow, Mr. and Mrs. Adolph S. Ochs, Mr. and Mrs. William Church Osborn, Mr. and Mrs. Charleston H. Palmer, Mr. and Mrs. Frank L. Polk, Mr. and Mrs. Frederic B. Pratt, Mrs. J. West Roosevelt, Mr. and Mrs. Samuel Sachs and Mr. and Mrs. Dean Sage.

DOUGLAS, ARIZ.
DOUGLAS DISPATCH
JAN. 2, 1929

Negro Writes First Negro Symphony

An outstanding marker of the progress of the negro race since the days of slavery was placed last week when William Levi Dawson, a negro born and reared in Alabama, handed to Leopold Stokowski, director of the Philadelphia Symphony orchestra, his music sheets for the first symphony ever composed by a negro writing negro music. The symphony is to be offered a little later by the Philadelphia symphony.

Organizing and putting into form a composition of music of symphonic proportion is not a small task as the fact that there are 537 sheets of music, will in part, testify. The composition will require 45 minutes to present. In addition to the composing, there was the essential orchestration to prepare. But, according to the report, Dawson is a musical genius who can play with artistic finish any musical instrument and has been a member of the Chicago

He has seen what his race has in the way of a struggle against odds, for notwithstanding he was accorded first honors in scholarship when he graduated at Kansas City, Mo., from the Horner Institute of Fine Arts, he was denied the privilege of sitting on the platform with the graduates because of the color of his skin, and heard his name mentioned by the governor of Kansas, but had to receive his diploma when it was relayed to him.

With such a background, it will be interesting to watch the future of William Levi Dawson. He says that his father was illiterate and a drunkard and against schools, but this son ran away because of his thirst for more light, educationally. His present attainment suggests he may yet be a great torch-bearer for his race.

Music - 1933

CHORISTER HALL JOHNSON

Notes on the Background of the Author of "Run, Little Chillun!" and Its Music

It was probably inevitable that the Negro spiritual would be dramatized. Various sporadic attempts to do so have already been made on the stage. One of the most effective scenes of Dorothy and DuBose Heyward's "Porgy"—the scene in the room in the midst of the storm—gave a concrete glimpse of the function of the spiritual in a moment of group terror. A fantastic and highly stylized dramatization of the spiritual occurred here and there in the course of "The Green Pastures." And Laurence Stallings and Frank Harling romanticized a single spiritual, "Deep River," under the same title for Arthur Hopkins.

All these attempts to dramatize the Negro spiritual, and any others that may have been overlooked, have been not only sporadic but at the hands of whites. It has remained for a member of the race involved to undertake the first thorough-going dramatization of it, the same being Hall Johnson's Negro folk drama in four scenes, "Run, Little Chillun!" which opened Wednesday night at the Lyric Theatre.

Hall Johnson reached his middle forties before writing his first play, although for some years now he has held an enviable reputation as an interpreter of the Negro spiritual on the concert stage and over the radio with his choir. The logical singing instrument to put at the service of the stage in a dramatization of the Negro spiritual, he thought, was at hand in this choral group.

Ever since early childhood in Athens, Ga., Hall Johnson has been preparing for this turn in his career—at first unwittingly, and then deliberately. Born to letters, culture and art in a minister's family, his first memory of attendance in a theatre was when he heard Innes's Band, with a soloist singing the Toreador song from "Carmen." "The Two Orphans," his first play, upset him emotionally and confirmed him as a playgoer whenever his older brother would con-

take him along.

The Johnson family later moved to Columbia, S. C., where the father became president of Allen University. Music, drama and music drama unrolled in richer profusion in this academic atmosphere. Sousa's Band, Maud Powell, Marcella Sembrich, Joseph Jefferson in "Rip Van Winkle" and Henry W. Savage's Castle Square Grand Opera Company, singing in English, replaced the earlier idols.

In time the North called. First it was Philadelphia. From there he made his first trip to New York in February, 1909, at the age of 21, to play his violin at Palm Garden on the same program with Richard Harrison, the Lord of "The Green Pastures." It was not until 1914, though, that he came to New York to stay. Summoned then to a post at the Lafayette Theatre, he turned it down and instead joined the orchestra at the Jardin de Danse, where Loie Fuller, Evelyn Nesbitt and others in the public eye were the featured attractions. About that time the dominant figure in the jazz orchestra world was James Reese Europe, who kept over a hundred musicians busy in the Times Square district and, through Europe, Hall Johnson entered the Forty-fourth Street. A long tour with Vernon and Irene Castle in "Watch Your Step" followed, with the young violinist adding to his income and broadening his musical experience by doing orchestrations.

As jazz settled down to what he considered a set pattern, with little opportunity for originality, this secluded Southern community work lost its interest for Johnson. He was in a mood to try anything when the first "Shuffle Along" was put together and sent out over the Negro theatre circuit. Making small stir there, it became a hit overnight when it opened a downtown engagement in Sixty-third Street, and Johnson remained with it through its fourteen months' run on Broadway and its long tour afterward. He remained with the same group when it pushed on to the less successful sequel, "Runnin' Wild."

However, it was on the train that carried the "Runnin' Wild" company cross-country that the idea was conceived of forming an all-Negro choral organization to study, develop and dignify the spiritual, and to present it through the medium of a polyphonic orchestra of voices instead of a quartet or small group. A close confidant of Johnson in this proposed project was Arthur Porter, now in the choir of "The Green Pastures" on tour. Returning to New York, they began recruiting voices for such an orchestra of human voices.

But all the time Hall Johnson held firmly to his conviction that music without drama is a chair without the fourth leg. His choir sang the spirituals dramatically. Being Negroes, they couldn't help doing that. But there was no real dramatic substance, no dramatic continuity, no dramatic background. He found satisfaction in directing the spirituals in "The Green Pastures." He made the most of a constricted opportunity to dramatize his choral work in a presentation, "Let Freedom Sing," at the old Roxy on Lincoln's Birthday last year. The larger group which he assembled for this presentation clung together after it was over, refusing to disband and holding meetings and rehearsals with nothing concrete, however, to work on. It was only after the mid-Summer engagement of the Hall Johnson Choir in Philadelphia that the suggestion was made to invent a dramatic thread on which to string the spirituals for the latter half of the regular concert program.

It is from this suggestion, though nothing remains of its details, that the birth of the Negro folk drama now known as "Run, Little Chillun!" dates. Growing in rehearsal while Broadway backing for the project was being sought, the dramatic thread gradually became a full length drama, a simple story of Negro life and faith and passion in a secluded Southern community. Acting on the theory that you can't get anything out of him, Johnson argued together and sent out over the Negro theatre circuit. Making small stir there, it became a hit overnight when it opened a downtown engagement in Sixty-third Street, and Johnson remained with it through its fourteen months' run on Broadway and its long tour afterward. He remained with the same group when it pushed on to the less successful sequel, "Runnin' Wild."

On Johnson's return, Dec. 13, there was still no money for a Broadway engagement, and the New Year was turned with none in sight. Suddenly, however, the dream became a reality. Robert Rockmore heard the group and furnished the backing. Until the past week, rehearsals continued to be held in Renaissance Casino, Coachmen's Hall and St. Mark's Hall—the Harlem homes where the play was born and grew to maturity.

Hall Johnson's Choir Splendid Offering at the Lyric Theatre Lifted From Ordinary by Singing of Noted Units

Almost identical in plot, presentation, awkwardness and amateurishness, two plays with all-Negro casts made their appearance in the Broadway sector last week. Yet, when the paper reaches the stands, one of the plays will have folded, and the other will more than likely be settling down for a record run. The latest offerings are "Louisiana," written (and acted in) by J. Augustus Smith, and presented by the Lyric Theatre Guild at the Forty-eighth Street Theatre last Monday evening, and "Run, Little Chillun!", a Negro folk drama in four scenes written by Hall Johnson, who also composed and arranged the incidental music, and presented at the Lyric Theatre last Wednesday evening. The latter, because of the Hall Johnson Choir and a single scene, will probably become a landmark in the progress of the Negro Theatre. (Ed. Note—"Louisiana" closed Saturday night and will probably reopen uptown next Monday.)

Opening on a scene which the overacting of a dozen players (jumping around tables and chairs like 12 miniature King Kongs) makes almost unbearable "Run, Little Chillun!" closes with a revival meeting which far surpasses anything "The Green Pastures" has to offer. The choir's superb rendition of "In That Great Gettin' Up Mornin'" followed by the title spiritual, "Run, Little Chillun" and other numbers lead you to a point where the stark tragedy of the closing scene and the unutterably poignant sorrow song of Brother Moses (Jack Carr) will make you forget—for the moment at least—all that has transpired on that or any other stage. That scene alone is worth twice the admission price for the best seats of any Broadway offering.

Both dramas deal with the religious

Gethsemanes of certain Negro communities which are forced to choose between their ancient rituals (voodooism in "Louisiana" and New Day Pilgrimage in "Run, Little Chillun!") and Christianity. But only one offering, unfortunately, has a Hall Johnson.

Acting honors in the Lyric Theatre presentation go to Alston Burleigh as Jim, Rev. Jones' son; Edna Thomas as Ella, and Olive Ball as the Rev. Sister Luella Strong. Fredi Washington turns in a rather sketchy performance as Sulamait, for it seems that she is miscast as the untutored daughter of Toomer's Bottom. Over-acting dishonors should be divided between Walter Price as Brother Esau Redd and Rosalie King as Sister Mahalle Ockletree.

J. Augustus Smith was probably the best performer in his own offering "Louisiana," while Laura Bowman as Aunt Hagar, the voodoo priestess, ran him a close second. Alberta Perkins turned in a commendable performance as Sister Knight. A. B. Comathiere, despite an everpresent tendency to overact, was capable as Brother Dunson.—T. R. P.

ROLAND HAYES' COUSIN A HIT ON THE COAST

LOS ANGELES, Calif., March 17.—Richard D. Mann took Salt Lake City by storm with his recital at Kingsberry hall, University of Utah, last Friday. There was an audience of 2,500 critical students and professors, yet with his half hour's program he made a smash hit. He is there giving a series of concerts and all have been well attended in spite of the four-foot snow thereabouts. He will go from there to Denver and Idaho. Mann is the first cousin of Roland Hayes and appeared with him several seasons. While here he did much movie work as a member and arranger for Sarah Butler's Old Time Southern Singers. He is getting his mail at 673 E. Third St., Salt Lake City.

'HOW SPIRITUALS SHOULD BE SUNG', A BURNING QUESTION

By FLOYD J. CALVIN,
Special Feature Writer.

NEW YORK, Mar. 9. — How should spirituals be sung?

At present this is a burning question, due to the appearance of the Fisk and Tuskegee choirs. Some of the critics claim these choirs are too high-brow, too high-toned. Others claim it is only natural that the singing of the present day Negro should be more sophisticated than that made famous immediately after the Civil War, when the Negro could actually see the auction block when he sang "No More Auction Block for Me."

The defenders of the choirs ask: What of the effect of 70 years of schooling? Don't you expect a change? Wouldn't you expect the Negro, who is being educated like the white man, and who is living and working like the white man, to sing like the white man? Would you expect the Negro who knows nothing of slavery—of being "sold down the river," of being whipped until he can't stand up, of growing to manhood and womanhood without even an acquaintance with the alphabet—would you expect the modern, sophisticated members of the Alpha Phi Alpha and the Alpha Kappa Alpha to sing with the same feeling as the original Fisk singers? These young people are modern Americans, they contend, and no amount of "vivid recollection" by older people can make them "see eye to eye" with conditions of 70 years ago, nor make them feel them either.

There is something in this. My observation of the Tuskegee singers convinced me that it is no use trying to make "old time darkies" out of 1933 college students. They can sing, yes, but they simply can't feel the old time fervor. For 70 years the Negro has been trained away from slavery and he can't revert to type, just to sing the slave songs, then suddenly snap out of it again. The modern singers, on the whole, come from good homes with some pride in family background. The schools are now specializing in getting the better type of student, which eliminates at the start the type that is closest to the old-time conditions.

But take the original Fisk sing-

ers. Look through their personal history and you can readily see why they charmed America and Europe with the cry of the fettered and bound. And knowing the history of these singers, you can readily see how the people of an earlier generation sympathized with them—their hearts went out to them.

In the original Fisk group, according to their historian, Ella Sheppard's father, "while a slave had hired his own time and earned enough . . . to buy his freedom, for which he paid \$1800. His wife was owned by a family living in Mississippi . . . Afterward he tried to buy his wife, but her master refused to sell her." Maggie Porter's sister "had been sent away to a plantation in Mississippi before the war, and it was not known what had become of her." Thomas Rutling's mother "was in the habit of running away and hiding in the woods, in the hope of escaping from slavery. But it was never very long before she would be found, brought back, flogged, and set to work again. Whippings, however, proved of no avail, and she was finally sold and sent farther south. Tom was then but two or three years old, and his earliest recollection is of parting with his mother—how he stood on the doorstep as she kissed him and bade him good-by, and how she cried as they dragged her away from her children." Frederick J. Loudin, "though living in a free state . . . was from his earliest recollection, under the hateful shadow of slavery." Mabel Lewis "was born, as she supposes, in New Orleans. But of her parentage, and the date of her birth, she knows nothing beyond vague supposition."

People used to weep when the Fisk singers sang "that pleading, pathetic song of sorrow—"

"O Lord, O my Lord, O my good Lord!"

"Keep me from sinking down." But not any more, because the modern Negro is looking forward and not backward.

Gene Prince and his Columbia Recording Artists are still at the Valencia Ballroom, producing sweet and hot music.

A New Yorker At Large

By MARK BARRON

NEW YORK—"The strangest sight in New York is the breadline."

Such is the most vivid impression of Chrystine Hastings on her first visit to this cauldron of seven million people. Chrystine is 14 years old and the youngest member of the 100-voice Tuskegee Institute choir that sang up for the opening of Radio City Music Hall before President-elect Roosevelt and then stopped off to sing for Herbert Hoover before returning to Alabama.

In her few days' visit the little Negro girl probably saw more of New York than most of the native Manhattaners see in a lifetime. She visited the tallest buildings, museums, the Zoo, Chinatown, the waterfront, Broadway and the Bowery. All of it did not impress her.

"It was the first time I ever saw a breadline," she said. "We have no breadlines down home, although we do have the depression."

Macon, Ga.
What's The Hurry?

Chrystine thinks New Yorkers are so busy they have no time really to enjoy themselves. "You don't know Sunday from Monday," she says firmly.

Another disappointment was our famed Chinatown. Chrystine thought it would have some luxurious palaces like those seen in the movies, and all she could find were crooked, dingy streets with Chinese signs on the ramshackle buildings. "They were kinda mysterious though," she admitted.

She received a shock when she found Madison Square Garden surrounded by old clothes shops, second hand jewelry stores and cheap lunch counters. Then she began excitedly to describe the beauties of Tuskegee where the buildings, though not multi-storied, at least stand on their own grounds surrounded by flower gardens.

Chrystine's eyes glistened at the mention of Fifth avenue. "I bought two dresses, several pair of hose and a beautiful pair of shoes."

"You see so many different types of people in New York," she concluded in a philosophic mood. "It would be a fine place to study human nature. But, after all, people are the same everywhere. Some people are sufferin' and some people are happy. That's all."

"I'd like to come back for a little while, mebbe for a year."

WINSTON SALEM, N. C.

SENTINEL

MAR 8 1933

The First Negro Symphony

William Levi Dawson, leader of the Tuskegee choir which has been giving concerts in New York and other places in the North, including an appearance at the opening night of Radio City Music Hall, has the distinction of being the composer of first Negro symphony. It is announced the composition is consigned to Leopold Stowski, leader of the famous Philadelphia Symphony, and that in the near future the orchestra will rehearse the composition.

The composer says it is not religious, but classical in the modern idiom. The cultural theme is of a melancholy nature, coming somewhat in the form of a wail, a sort of a hymn, but written in a rhythm related to jazz. It is described as an attempt to develop Negro music.

The writer is thirty-one years of age, a native of Anniston, Alabama, and has the peculiar distinction of having been a trombone player in the Chicago Civic Orchestra. He got this position because he could play the alto cleft for trombone. Two years ago he went to Tuskegee to direct the choir.

Persons who are interested in the development of music will anticipate with keen interest the result of his effort to make symphonic music out of spirituals and improvisations.

Roland Hayes Gets Ovation At Only New York Recital

By CLEVELAND G. ALLEN

An audience of two thousand people gave Roland Hayes, the noted American concert artist, and one of the world's greatest singers, a wonderful ovation in his Town Hall recital on Monday evening, March 6, for the benefit of the New York Urban League. It was Mr. Hayes's first appearance in New York this season, and the tribute which he received from the large and distinguished gathering of music patrons of both races told of the place he has won in the hearts of the music loving public. He appeared to the finest advantage, and his singing was especially marked for purity of diction and tones, admirable shading, perfect breath control, and most soulful interpretation. His voice, which is one of rare beauty and which has been most carefully placed was at all times under perfect control.

He offered a well balanced program consisting of selections in Italian, French, German and English, and representing the compositions of Secchi, Mozart, Brahms, Hugo Wolf, Franck, Debussy, Slonimsky, Griffes, and Morhardt, jr. His foreign language was exquisitely done, and were models for tonal expression and coloring. He was especially effective in his German group, and was forced to repeat his rendition of "Auch Kleine Dinge." His group of spirituals which were "Great Day," "We Will Break Bread Together," "Somebody's Knocking at Your Door," "Poor Pilgrim of Sorrow" and "You Got to Die" were rendered with such

soulful artistry and approach as he did other songs on the program.

Percival Parham was most delightful as accompanist and shared in the artistic success of the recital. Mr. Hayes offered many encores and his recital was easily one of the bright spots in the concert season.

NEGRO SONGS AID IN MISSIONARY WORK

Spirituals Are Effective In Indian Province, White Declares

TUSKEGEE INSTITUTE, ALA., March 11.—(Special)—The singing of negro spirituals has given a tremendous impetus to missionary work in India, according to reports sent by Emmons E. White, an American missionary to Arunachal Pradesh, South India, who is here studying Tuskegee's school system. He is a missionary teacher-preacher, who is in charge of 50 congregationalist missionary schools in South India.

The Gospel Band of Burma, a Baptist chorus, has been touring India singing the beloved spirituals, with an effect that was amazing and surprising, according to Prof. White. The gospel message and appeal in the songs has found a great response in the hearts of natives whom the missionaries seek to convert, the teacher said here today.

Prof. White is in charge of 8,700 Christians scattered throughout the South Indian provinces, work done under direction of an institute administered by the board in a similar manner in which Tuskegee is operated, Prof. White relates. He came to Tuskegee particularly interested in the trades and farm courses and extension work of the institute. He is finding much that will be helpful in furthering organization and education activities among his charges, Prof. White said. He will remain here till Tuesday,

His accounts of life and missionary work in those far-away countries have proved very instructive to the institute students. He is in America for the second time since he went to Indian mission fields 15 years ago.

Prof. White's speeches at the Y. M. C. A. last night, and his addresses to various students have shown great interest in activities and organization of the institute.

Indianapolis Mayor Greets Delegates to Annual Meet

Chicago Defender
8-19-33
Chicago, Ill.
By MAUDE ROBERTS GEORGE

The 14th annual convention of the National Association of Negro Musicians, incorporated, opened Sunday afternoon with a rally and welcome meeting at Crispus Attucks auditorium, Indianapolis, Ind. Clara K. Hill of Indianapolis, a member of the board of directors of the national body, presided.

The program opened with the singing of "Lift Every Voice and Sing," with Gertrude Smith-Jackson of Chicago at the piano and J. Wesley Jones, past president of the N. A. M., conducting. Invocation by Rev. M. W. Clair, state chaplain.

Band Serenades

The consolidated bands of Indianapolis, under the direction of Marshall L. Peters, gave a splendid interpretation of "Poet and Peasant," "Light Cavalrymen March," by Filmore, and "Tannhauser," by Wagner. The performance brought forth enthusiastic applause from the capacity audience and reflected great credit upon the musicians of Indianapolis.

William W. Kersey, well-known citizen of Indianapolis, introduced Mayor Reginald Sullivan. In spite of very pressing duties and a special conference of the budget committee of the city, Mayor Sullivan took the time to come and extend words of greeting to the musicians as the chief executive of Indianapolis.

Praises Mayor

Mayor Reginald Sullivan is highly respected by the citizens of Indianapolis, and it is said that he is indeed the mayor of all the citizens, regardless of race or creed. The sincerity of his greetings was evidenced in his tribute to the art and music of the Negro as well as his words of appreciation of their attainments educationally. The audience greeted the mayor with applause by rising and thunderous applause followed his welcoming address.

The Indiana State chorus followed, under the direction of Miss Josephine Foster, with Teresa Sanders accompanist. They rendered admirably two numbers by Negro composers—"Whispers of Summer," by S. Coleridge-Taylor, and "Walk Together, Children," by J. Rosamond Johnson. Greetings were extended Rev. Robert B. Skelton on behalf of the Indianapolis citizens, who expressed his appreciation of the great value of music

Low, Sweet Chariot," directed by Miss Josephine Foster, and the program closed with the benediction by Father M. B. Mitchell.

The student conference and program opened the programs of the session at Mt. Paran Baptist church Monday afternoon, with Miss Sara Mae Clements, national student chairman, presiding. A capacity audience heard the following young talent which appeared: The Kindergarten Rhythm band, William White, director (M. T. Brown local); Gertrude Crawford, pianist; Betsy Johnson, violinist; Joseph Southern, pianist; Pynkie Brown, Houston, Texas, vocalist; Theodore Golder, pianist; William Goode, violinist; Roberts Jane Pope, accompanist; Samuel Duke, St. Louis, Mo., vocalist; Rosalyn Van Horn, pianist; James Thornton, pianist; Bernice Farmer, violinist; Marie and Robert E. Harrison, Chicago, violinist and pianist; Clara Reese Kirk, pianist; May Ella King, pianist; Robert Gill violinist; Dorothy L. Alexander, George Wilson, Virgil Jones, Lilla Mae Oden, Imogene Cosby, Vivian Rhea, George Wilson, Eunice Meriwether and Ella Marie Cole, Louisville, Ky., pianists; Josephine Churchill, Crawfordsville, Ind., vocalist, and John Gentry, violinist.

Although the program was very lengthy, the audience remained to the close and was most enthusiastic.

Delegates Present

Early registration includes the following delegates: Mary Cobb and Theresa H. Genus, Indianapolis; Minnie V. Smiley, Pinky Brown, Anna Dent, L. Ethelyn Hubert, Mozell Pryor, Leonard Pryor, Claudia W. Hunter and Ralph Isaacs, all of Houston, Texas; Elizabeth Colemand, Galveston, Texas; James Compton, Seymour, Ind.; T. J. Lawrence, Anderson, Ind.; Millie Hoffman, state president, and Letha Hubbard, Lafayette, Ind.; Alice Black, South Bend, Ind.; Josephine Foster, F. D. Haslewood, Indianapolis; Mrs. Ruth Kirk, California; Clara Hill and Ethel Kirk, Indianapolis; Mrs. Barbour, Fort Wayne, Ind.; Mrs. E. M. Hyte, Terre Haute, Ind.; Sara Mae Clements, Indianapolis; Benjamin Dean, Mr. Perkind, Eue Artis, Mrs. Irene H. Jones, Virginia Lane, Mrs. Marion Douglas, Leona McDonnell, Sylvester Slaughter, Mrs. Lillian Jones Brown, Laura Davis, Allie Moss, Charles T. Amos and Roosevelt Squires, Indianapolis; Lawrence F. Watson, Corylon M. Glover and Mr. Godman, Columbus, Ohio; J. Wesley Jones, George H. Hutchinson and Zenobia Louis Bailey, Chicago; J. Ray Terry, St. Louis, Mo.; Robert E. Jones, Lella Simpkins, Hallie Beacham and Pearl H. Cowherd, Indianapolis; Anita Patis Brown, Chicago; Carrie South, Clara Hutchison, Fannie C. Woods, Gertrude S. Jackson, Elsie Breeding, Mildred Stone, Theodore Stone, Elizabeth Cutler, Maude Roberts George, Estella C. Bonds and Clarence A. Lee, Chicago; Wyvonne L. Brown, Jesse Twynes, Willa Johnson, Beulah Hill, Sylvester Moore, Edna Davis, Olivia Mitchell, Ruth Hill, Ber Wallace Woolfolk, Clarence E. Hicks, Ollie Malone, Lucy Bell Dupe, Stewart, Mabel Van Horn, Helen F.

mendable record in the Association since 1920.

The Student Conference and Program with Miss Sara Mae Clements, National Student chairman presiding, brought to those present not only a delightful program, an impressive vision as to the younger musicians were and promised to do in the field of musical prowess.

Of particular interest were the greeting from the two white women who represented two great musical bodies, Mrs. Mary Schumann, honorary president of the National Federation of Music Clubs, and Mrs. Frank B. Hunter, president of the Indiana Federation of Music Clubs. Both women expressed their delight in having had the opportunity to come before the body and spoke of the inspiring surroundings found there. Mrs. Maude R. George of Chicago, was elected to the presidency of the organization.

Mrs. George Heads National Musicians

(By Philip E. Carter for ANP)

INDIANAPOLIS, Aug. 24.

Musicians convened in Indianapolis and music be the food of love, play on," so said Shakespeare, and so was the general sentiment at the 14th annual convention of the National Association of Negro Musicians, meeting at Crispus Attucks Auditorium, Indianapolis. The convention which in itself was an inspiration to all lovers of music, particularly those interested in the developments made by Negro musicians was colored by the presence of many dignitaries of both races, chief of whom was the Hon. Reginald Sullivan, mayor of Indianapolis, who gave the official welcome to the musicians. The mayor in his address, paid sincere tribute to Negro music and musicians and to Negro educational attainments, as well.

Special guests of the Citizens Committee, who were present were Dr. S. A. Furniss, Hon. Henry J. Richardson, Attorney F. B. Ransom, Attorney R. S. Brokenburr, Edward S. Gaillard, F. E. DeFrantz, Miss Mae Belcher and Russell Lane.

The work of two prominent Negro composers was presented by the Indiana State Chorus, under the direction of Miss Josephine Foster: "Whispers of Summer," by S. Coleridge Taylor and "Walk Together Children" by J. Rosamond Johnson. High tribute was paid to the president of the Association, Mrs. Lillian M. LeMon, by J. Wesley Jones of Chicago, who introduced her, by reviewing her com-

Mrs. Hoffman Speaks

Mrs. Millie D. Hoffman, president of the Indiana State association, gave an address of welcome on behalf of the state in well-chosen phrases. The state association is host to the national association. Following her address of welcome there could be no doubt of the sincerity of the word "welcome" as interpreted by her.

Roscoe Polin, pianist; Weir Stewart, violinist, and Thomas Elam, cellist, members of the Po-St-El trio, rendered "Trio in D Major," by Beethoven. Attorney LeRoy H. Godman, national counselor, of Columbus, Ohio, gave the response to the welcoming address, telling of the spirit and aims of the national organization and expressing deep appreciation of the hospitality of Indiana.

J. Wesley Jones of Chicago, executive secretary, introduced the president, Mrs. Lillian M. LeMon, paying high tribute to her and reviewing her service to the national organization since the second annual convention, which met at New York city in 1920. The audience arose and gave her a good ovation, to which she responded in very fitting terms and presented to the audience the national officers and visiting delegates who were present. She thanked the organization and acknowledged the co-operation of the sororities fraternities and churches.

Introduce Guests

The following special guests of the citizens committee were introduced: Dr. S. A. Furniss, Hon. Henry J. Richardson, Attorney F. B. Ransom, Attorney R. L. Brokenburr, Edward S. Gaillard, F. E. DeFrantz, Miss Mae Belcher and Russell Lane.

The audience then sang "Swing

MRS. MAUDE ROBERTS GEORGE, PROMINENT CHICAGOAN, ELECTED HEAD OF MUSICIANS' BODY

MRS. MAUDE GEORGE N.A.N.M. PRESIDENT

Mayor of Indianapolis Praises Negro's Achievements in Field of Music

INDIANAPOLIS, Ind., Aug. 21 (ANP).—When the fourteenth annual convention of the National Association of Negro Musicians was held here recently at Crispus Attucks Auditorium, Mrs. Maude R. George of Chicago was elected president to succeed Mrs. Lillian M. LeMon.

Reginald Sullivan, mayor of the city, gave the official welcome to the convening body and in his address he paid tribute to Negro music and musicians.

Under the direction of Miss Josephine Foster, the Indiana State Chorus rendered "Whispers of Summer" by S. Coleridge-Taylor and "Walk Together, Children" by J. Rosamond Johnson. J. Wesley Jones of Chicago paid glowing tribute to Mrs. LeMon, retiring president, for her commendable record in the association since 1920.

The Student Conference and Program with Miss Sara Mae Clements, national student chairman presiding, gave the organization an opportunity to see what the younger musicians are achieving. Special greetings were extended to the association by Mrs. Harry Schumann, honorary president of the National Federation of Music Clubs, and by Mrs. Frank B. Hunter, president of the Indiana Federation of Music Clubs.

The National Association of Negro Musicians met in the 14th annual convention at the Mt. Paran Baptist church, held an election of officers Wednesday.

Mrs. Maude Roberts George, Chicago, was elected president; J. Kemper Harrell, Atlanta, Ga., vice-president; Mrs. J. H. Coleman Thomas, secretary; J. Wesley Jones, Chicago, executive secretary; George Hutchison, Chicago, treasurer. Members of the board of directors are: Mrs. Lillian LeNickerson, Washington, D. C.; and Mon, Indianapolis; Mrs. Camille Mrs. Mary Cardwell Dawson, Pittsburgh.

The 1934 convention will be held in Pittsburgh.

The convention opened Sunday with a rally at Attucks high school auditorium, with Mrs. Clara B. Hill presiding. Welcome on behalf of the city was extended by Mayor Reginald Sullivan.

Rev. M. A. Talley, pastor of Mt. Zion Baptist church, offered a prize for the best creative work in church music based on Negro spirituals in their proper form. This prize is to be awarded at the meeting next year.

J. K. Lilly, chairman of the board of directors of the Lily company, addressed delegates visiting the Foster Shrine Wednesday. Mrs. Gertrude B. Jackson played several numbers on the celebrated Lily organ, the Foster Quartet.

The program was rendered by the convention made it a point to stress the fostering of youthful Negro talent. A number of young artists were presented at the public recitals and their receptions are considered highly favorable.

About 150 delegates from all parts of the country attended the convention:

THIS WEEK'S POEM

Poems submitted for publication under this heading will not be returned unless accompanied with a self-addressed and stamped envelope.

A New Song

SPEAK in the name of the
black millions.

Let all others keep silent a moment
I have this word to bring.

This thing to say,

This song to sing:

Bitter was the day
When I bowed by back
Beneath the slaver's whip.

That day is past.

Bitter was the day
When I saw my children un-
schooled,
My young men without a voice in
the world,
My women taken as the body-
toys
Of a thieving people.

That day is past.

Bitter was the day, I say,
When the lyncher's rope
Hung about my neck,
And the fire scorched my feet,
And the white world had no pity,
And only in the sorrow songs
Relief was found—
Yet no relief,
But merely humble life and
silent death
Eased by a Name
That hypnotized the pain away—
O, precious Name of Jesus in
that day!

That day is past.

I know full well now
Jesus could not die for me—
That only my own hands,
Dark as the earth,
Can make my earth-dark body
free.
O, world,
No longer shall you say
With arrogant eyes and tall
white head:
"You are my servant,
Nigger—
I, the free!"

That day is past—

For now,
In many months—

Dark mouths where red tongues
burn
And white teeth gleam—
New words are formed,
Bitter
With the past
And sweet
With the dream.
Tense, silent,
Without a sound,
They fall unuttered—
Yet heard everywhere:

Take care!

Black world
Against the wall,
Open your eyes—

The long white snake of greed has
struck to kill!

Be wary and
Be wise!

Before
The darker world
The future lies.

LANGSTON HUGHES.
(In the January Opportunity.)

A NEW SONG

By LANGSTON HUGHES

Christian Index
I speak in the name of the black mil-
lions. 2-9-33

Let all others keep silent a moment.

I have this word to bring.

This thing to say,

This song to sing:

Vol. 62, no. 6
Bitter was the day
When I bowed my back
Beneath the slaver's whip.

Jackson
That day is past. *June*

Bitter was the day
When I saw my children unschooled,
My young men without a voice in
the world,
My women taken as the body-toys
Of a thieving people.

That day is past.

Bitter was the day, I say,
When the lyncher's rope
Hung about my neck,
And the fire scorched my feet,
And the white world had no pity,
And only in the sorrow songs
Relief was found—
Yet not relief,
But merely humble life and silent
death.

That day is past.

I know full well now
That only my own hands,
Dark as the earth,
Can make my earth-dark body free.
O, world,
No longer shall you say
With arrogant eyes and tall head:
"You are my servant,
Nigger—
I, the free!"

That day is past—

For now,
In many months—
Dark mouths where red tongues
burn
And white teeth gleam—
New words are formed,
Bitter
With the past
And sweet
With the dream.
Tense, silent,
Without a sound,
They fall unuttered—
Yet heard everywhere;

Take care!

Black world
Against the wall,
Open your eyes—
Be wary and
Be wise!

Before
The darker world
The future lies.

PUSHKIN'S FAMILY FINDS FAME HAS DISADVANTAGES

Pushkin, B. 4-15-33
**Grandchildren of Russia's Famous Negro Poet Living
Modest Life—Shun Limelight and Offers to
Appear In Movies.**

By LANGSTON HUGHES, for the A. N. P.

Interesting light upon the grandchildren of A. S. Pushkin, Russia's greatest poet (killed in a duel in 1837) is shed by E. Gard in his "Descendants," a book soon to be published. Three grandchildren are still living. They are the children of Pushkin's oldest son, Alexander, who died at the beginning of the World war. The oldest of these, Anna, is now an old woman, but ever was brought to Russia by Peter the Great. Her dark bright eyes seems to reflect the fire of her talented grandsire.

Anna Pushkin shuns the limelight. "I am just a simple woman, no different from the millions of other citizens throughout the Soviet Union."

"But you are Pushkin's granddaughter."

"This is more of a disadvantage than you realize. My father used to complain that everyone who met him was disappointed, because he too, was not a great poet."

She had received several offers to appear in the movies, which she consistently declined. Anna Pushkin lives in a modest apartment in Moscow which she shares with her brother-in-law.

Anna's Sister in Ukraine

The second granddaughter, Maria Bykova, Anna's sister, lives with her daughter in Poltava, Ukraine. After her husband's death in 1919, she was granted a personal pension by the Ukrainian government.

Last December, after 13 years, Ukrainian bureaucratic officials decided to withdraw the pension. "What did Pushkin ever do for Ukraine?" they argued. The matter was settled by the Council of Peoples Commissars of the Soviet Union, which assumed the payment of the pension.

The poet's only grandson, Gregory Pushkin, lives in Lopasnia, a suburb of Moscow. He was wounded while fighting in the Red Army during the Civil war. He, too, now receives a pension from the Soviet government. His son, Gregory Junior, is the latest lineal descendant of the historic Pushkin-Hannibal family. (Abraham Hannibal was Pushkin's Negro ancestor; he

efficient handling of the Armistice Day crowds and traffic . . . congratulations are in order to the Major William Chronicle Chapter, D. A. R., upon the prize won by its float portraying the Battlefield of Kings Mountain, in the Armistice Day parade . . . H. L. Mencken quit The American Mercury because its circulation is slipping.

The wise boys have it that Mayor-elect La Guardia will not countenance party-leaders attempting to claim his election an old-guard Republican victory by turning a somewhat deaf ear to Republican job-hunters . . . clamor for sites to open liquor joints has boosted N. Y. rentals to 1929 levels, in some cases . . . upon making a forced landing in Madrid, Spain, Lindbergh was surprised to find that no one knew who he was . . . a bronze bust of Abe Lincoln, modeled from life in 1864, sold at a New York collector's auction for \$2,100 last Saturday . . . an Armistice Day Memorial service, held at the tomb of the late Woodrow Wilson in Bethlehem Chapel, Washington Cathedral, was attended only by Mrs. Wilson and other surviving relatives, surviving members of the Wilson cabinet, the Roosevelt cabinet, and a handful of other notables . . . this year, for the first time in many years, the golden-throated Mme. Schuman-Heink was unable to participate in Armistice Day celebration . . . a code for animals appearing in zoos, circuses, etc., just drawn up, provides daily salaries of \$100 for elephants, \$350 for rhinos, \$500 for giraffes and \$750 for skunks.

The young Gregory seems to be the very counterpart of A. S. Pushkin. He inherited the slightly Negro features and the vivacious temper which marked the poet. He is studying at a Soviet agricultural academy and it is rumored that he is secretly writing verse.

Gastonia, N. C. Gazette
November 17, 1933

Through The KEYHOLE

—BY STEWART ATKINS—

THIS AND THAT:—Texas Guinan's last rites drew the largest Broadway crowds since Rudolph Valentino's . . . Countee Cullen, famous negro poet, will be among the contributors to the November issue of The North Carolina Poetry Review . . . "Tobacco Road," Erskine Caldwell's first best seller, portraying life among North Georgia's lowest class, is to be put on the stage for Broadway . . . Dubose Heyward's, Hendersonville, N. C., home bears the picturesque title "Dawn Hill" . . . Robert Quillen, pointed paragraphist, reaches about six million readers daily . . . O. O. McIntyre, dean of New York syndicate columnists, reaches about 16 million daily . . . A memorial tablet to Nancy Hanks, Abraham Lincoln's mother, stands not far from Belmont on the site of the home of her uncle, Dicky Hanks, with whom she lived for several years . . . The local police department is to be congratulated upon its ef-

Tennesseean
NASHVILLE

TENNESSEE

OCT 6 1933

"Along This Way."

James Weldon Johnson is perhaps among the outstanding half dozen negro men of this day.

Three decades ago he was known to America as a member of the group called Cole and Johnson, which was responsible for some of the most popular songs of the times. They wrote pieces for such stars of the theater as Anna Held, Lillian Russell,

Marie Cullen and Bert Williams, among their works being such hits as "The Maiden with the Dreamy Eyes," "Fishing," "Under the Bamboo Tree" and "The Congo Love Song." This Florida negro attended Atlanta University, was a school teacher, a newspaper publisher and lawyer and found time to write poetry before he went to New York with his brother, Rosamond, to become a member of the musical trio which won world fame toward the close of the century. He continued to write poetry, much of which was published, and to study at Columbia University.

From song writing, he turned to politics and was appointed by President Theodore Roosevelt to the position of United States consul at Puerto Cabello, Venezuela. He was made field secretary of the National Association for the Advancement of Colored People in 1916 and became a campaigner against disfranchisement, poor schools for negro children and other discriminations. Three years ago he joined the faculty of Fisk University as professor of creative literature, and in the leisure of college atmosphere he has written the story of his life. It is essentially the story of the American negro, interpreted by a highly intelligent, broadly educated and intensely loyal member of the race. Such a story must of necessity reflect the disadvantages under which the negro labors, but its author refrains from outcry. His life is such a one as should offer inspiration to the American negro and to white people an avenue to understanding of the educated negro. For Johnson, proud of his race, has made his success as a negro, has kept within the limits set on the negro, limits which, as his life proves, permit of the highest sort of development, both intellectually and socially. His autobiography, "Along This Way," will recommend itself, therefore, to all persons interested in the climb upward of the American negro, and especially since it is written by one who is leading that movement.

FAMOUS POET PRAISES WORK OF FISK GRAD

Angus
By Ingenious Plan Herman Carter Gets Carl Sandberg To Evaluate His Poems

EVANSTON, ILL. —(ANP) —

Playing a game of literary football, with Carl Sandberg as the opponent in Marshall Field's department store in Evanston Tuesday at noon, Herman J. D. Car-

ter, author of "The Scottsboro Blues" and many published short stories and poems through magazines and A. N. P. newspapers, scored a touchdown which brought him a two column write up with words of praise from the white daily, "The Evanston News-Index" and the noted poet, Carl Sandberg.

Carter Gets A Tip

Carter, browsing in the book department of the store overheard two white women mentioning the name of Sandberg.

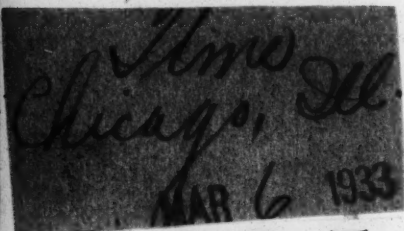
"Pardon me, but did you say Sandberg meaning 'Carl Sandberg'?" he asked of the shocked and bewildered women who nevertheless, in spite of their surprise, responded affirmatively, informing him that Mr. Sandberg would be in the store shortly. Carter slipped out and procured his collection of poetry "The Negro Speaks" which he had left at a friend's house while he was shopping in Evanston, and returned to find the "opponent" conversing with the ladies, one of whom gave him the wink assuring him that the man was Mr. Sandberg.

After their conversation, Carter introduced himself to the poet as a former student of James Weldon Johnson and a graduate of Fisk University, which evidently interested him to such extent that he read Carter's "The Negro Speaks" in the store and congratulated him. Upon their leaving, Carter gave him a copy of his "Scottsboro Blues."

The next day a white reporter looked up Carter and got an interview concerning his writing career and education, stating that Carl Sandberg referred to him as "One of the most expert poets in America."

A new correspondence between Carter and Mr. Sandberg has been going on, but Carter stated that as yet he is not ready to make known the nature of the correspondence, but he did reveal that Dr. Lew Sarett, professor of Speech at Northwestern university, a personal friend of Carl Sandberg, gave him a thirty-minute conference.

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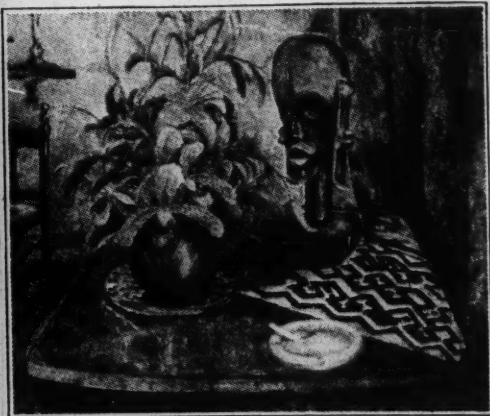


A R T

Black Prizes

The Harmon Foundation is a philanthropic corporation established by the late William E. Harmon (real estat-) in 1922, not only to aid mankind but to impress his children with their social responsibilities by making them permanent and active directors. The Foundation has built 118 playgrounds throughout the country, made 5,000 loans to college students, produced 75 reels of religious motion pictures, established awards for Honor Men in industry, Eagle Scouts, newspaper cartoonists, South Carolina farm wives. For the fifth year last week the Harmon Foundation gave a New York exhibition and distributed prizes for the work of Negro artists.

From Cuba to California, 57 Negro artists were chosen to show 107 exhibits. Prizes were awarded by a jury that included Artist William Auerbach-Levy,



"FÉTICHE ET FLEURS"

It got 100 Rockefeller dollars

Photographer Arnold Genthe, Director Alon Bement of the National Alliance of Art & Industry. No awards were ever more welcome; most of the seven prize-winners bitterly needed the money. The \$150 Robert C. Ogden prize for the "most outstanding" work went to Sargent Claude Johnson of Berkeley, Calif. for two neo-Mexican colored drawings and a porcelain figure of a praying child with a fine Persian green glaze. Artist Johnson is an old hand at Harmon honors, has won two others.

Among the most effective works ex-

hibited was a still life *Fétiche et Fleurs* by Palmer C. Hayden, which won Mrs. John D. Rockefeller Jr.'s \$100 for excellence in painting. An appealing *Head of a Girl* in plaster by William E. Artis won another \$100, the John Hope prize in sculpture.

Painter Hayden, war veteran and former mail carrier, was earning his living as a window washer and scrubman on Park Avenue when he won his first art prize, \$400 and a gold medal, in 1926. His employer added \$3,000 and sent him abroad to study. Painter Hayden managed to make the \$3,400 last him five years in France, was finally sent home penniless by the American Legion last autumn. The Harmon Foundation now gives him an occasional meal, provides him with canvas and paints. His winning composition shows an African head beside a heaping vase of spotted Argus orchids (*Cypripedium*). Such orchids cost about \$2 per bloom. Artist Hayden painted them through the plate glass of a Fifth Avenue florist's window.

Sculptor Artis, 18, is a third-year high-school boy who peddles newspapers two days a week, studies sculpture at the Museum of Natural History's free classes on Saturdays, lives chiefly on free lunches at his high school. Just before he won his \$100 last week, Artis' unemployed brother with whom he has been living was forced to put him out on the streets himself.

Charlotte, N. C. Observer

August 3, 1933

COOPER PORTRAIT HUNG

Picture Painted by Charlotte Negro Artist Put In Church.

The oil portrait of Dr. Francis E. Clark, founder of the Christian Endeavor movement, painted by Rev. W. A. Cooper, Charlotte negro artist, has been hung in Williston church, Portland, Maine, according to a letter received by Cooper from Dr. Daniel A. Poling, present world head of the order.

The picture was presented to the International Christian Endeavor conference in Milwaukee last month by Cooper, who also made a talk on art there.

"Mrs. Clark is delighted with the portrait, and we all believe it to be one of the finest likenesses ever made of Dr. Clark," said the letter of Dr. Poling.

Williston church is the parent church of Christian Endeavor.

Historic Role of Negro in U. S. Shown in Murals

Diego Rivera Portrays Group as Integral Part of Country

By T. R. POSTON.

THE INDIAN, THE NEGRO, and the pioneer are the three integral elements in the development of the United States of America. The Negro, despite the contention of Marcus Garvey and others, is not a foreigner in this land. He is as native as the early American pioneer and has played a pronounced, if not prominent, role in every stage of the country's development.

This is the opinion of Diego Rivera, celebrated Mexican artist, and this belief is embodied in the murals which the artist is placing on the walls of the New Workers' School, 51 West Fourteenth street, Harlem, the cradle of many contentions on the Negro question, will have an opportunity to view the first seven panels of these murals on September 14 at a special showing, which has been arranged by the local branch of the school. Rivera will explain his murals and his theories on this occasion.

Negroes play a prominent role in the revolutionary development of the United States as depicted by Rivera. And it is not the sentimentalized role of crooning darkies, faithful mam-mies and carefree serfdom in a mythical land of magnolia trees. Negroes play an active, and oftentimes tragic, part in the bitter struggle which began with the exploitation of the Indians in early Colonial days and moved toward the present-day oppression of a whole nation by a system which had its roots in the country's inception centuries ago.

IN THE FIRST of the panels, depicting the early Colonial period, the slave trade figures prominently. Manacled blacks, kidnaped from their African homes, are shown as they were herded from the slave ships and sold to the whites who, through treachery and violence, were taking the land from the Indians. In the foreground a runaway slave is being

lashed with a cat-o'-nine-tails by a brutal master, and another, probably a shipboard rebel, is being hanged from a public gallows.

The killing of Crispus Attucks on the Boston Commons is shown in the second panel, which also pictures Benjamin Franklin and Tom Paine explaining the Rights of Man to a pioneer, a Negro, and an Indian. A Stamp Act demonstration and the tarring and feathering of a Tory complete this phase. A wounded Negro insurrectionist is in the foreground of the third panel, which pictures Daniel Shay's rebellion against the new American Government. Thomas Jefferson and a copy of the Declaration of Independence are pictured in this panel.

The expansion to the West with the annexation of the Oregon and Mexican territories are shown in the fourth panel. Prominent figures in this picture are Alexander Hamilton, the Astor brothers, Andrew Jackson, President James Knox Polk, Brigham Young, Sam Houston and the Transcendentalists (young New England radicals), Margaret Fuller, Ralph Waldo Emerson and Henry David Thoreau. The invention of the sewing machine and Morse telegraph are included in this panel.

NEGROES AND THE slave question dominate the fifth group.

Harlemites Will View Panels at Special Showing Sept. 14

Sojourner Truth is shown beckoning to the enslaved Negroes of the South, pictured in chains and stocks, as Harriet Beecher Stowe, Wendell Phillips, William Lloyd Garrison and Frederick Douglass appeal to a Northern worker in the right foreground. John Brown and Nat Turner are together at one side of the panel, while John C. Calhoun defends the interests of the slaveholders. Thoreau is shown in prison, holding his famous tract, "The prison is the only home in a slave state in which a free man can abide with honor."

In the sixth panel John Brown and his followers move toward the South as the grasping hand of J. Pierpont Morgan reaches out to make the most of the approaching intersectional conflict. In the background Brown is caught and hanged as the black and white troops of the North, under the eyes of Lincoln and Grant, march from the factories and industrial centers to wage the Civil War.

The post-Civil War period, showing the rise of the Ku Klux Klan, and the introduction of the chain gang system, is treated in the seventh panel. Members of the hooded order gather around a flaming pyre, where a Negro is being burned to death, while the body of another black man is hanged from a convenient pole. It is possible that the seventh and eighth panels will be completed in time for the special showing on September 14. Invitations for this occasion may be secured by writing Miss Anna Thompson, 137 West 137th street.

The position of the Negro in the present economic crisis, the creation of the famous Scottsboro case and other factors in the development of the country will be treated in the other Rivera panels, which will cover all the walls in the New Workers' School auditorium. This mural will be the last work of Rivera in this country before he returns to Mexico.



Diego Rivera and NEGRO ARTISTS EXHIBIT.

Represented in Display at the
Harlem Public Library.

The work of forty-six Negro artists in painting, drawing, sculpture and other arts and crafts is represented in an exhibition sponsored by the Harlem Adult Education Committee, which opens today at the 135th Street Branch of the New York Public Library. Thirty of the artists are children, and but three of the total forty-nine represented, are Negroes.

The works on exhibit are results of the Summer activity of the Committee's Art Workshop and Studio, established on July 10 in a loft at 270 West 136th Street. Free instruction in various branches of art, with special classes for children, were given under the direction of James L. Wells, Negro ar-

Four Panels of His New Workers' School Mural.
tist, who is the art instructor at Howard University.

Mr. Wells was assisted by Palmer Hayden, who last Winter received the prize donated by Mrs. John D. Rockefeller Jr. for his painting in the exhibition of the work of Negro artists of the Harmon Foundation.

GO ART WORKER is now preparing new canvases for this show. He also plans to have another exhibition in Charlotte prior to the New York show.

New pictures recently completed by the artist are "A Girl in Red," "Woman Churning" and a portrait of Dr. J. E. Aggery, noted educator, and a native African.

*Charlotte N. C.,
'News*

Dec. 3-1933

Cooper Portraits Returned Here

Four portraits painted by Charlotte's negro artist, Rev. William Arthur Cooper, have come back home to the painter after traveling all over the United States for the past nine months in the Hermon Foundation traveling exhibition.

The portraits are "Dean Tilley," "My Dad," "Grace," and "Serious Lady," which were exhibited in New York last February at the special show sponsored by the Harmon Foundation.

Rev. Cooper has been invited to exhibit a new group of portraits in New York during the winter of 1934 at a special exhibition of ne-

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Charlotte, N. C. News
June 5, 1933

Charlotte, N. C. Observer
June 5, 1933

Pushing Plans For Fund For Painter

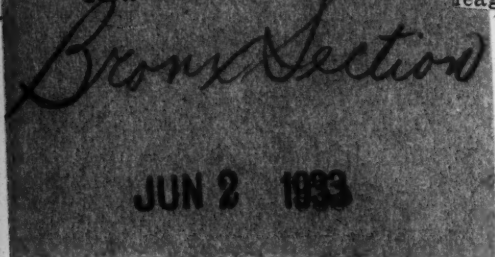
Final plans for raising funds to provide Rev. William Arthur Cooper, Charlotte negro painter, with instruction at a leading art school will be drawn up when a committee formed for the purpose meets tomorrow afternoon at 5:30 o'clock at the Chamber of Commerce.

Both white and negro organizations in Charlotte are interested in obtaining money to enable the negro pastor to pursue an art education. The present plan is to send Cooper to art schools in the United States and France, where he can study under leading teachers.

The minister has taught himself to paint, and his portraits are regarded as among the best work done by the negro in this country.

Those organizations taking an active part in securing funds for the artist are the Charlotte Junior Chamber of Commerce, the art department of the Woman's club, the Little Theater, the Junior League, the Charity League, the negro American Legion post, the negro Ministerial association, and others.

New York Evening Journal



The Negro in Art

An Exhibit in Harlem.

An impressive collection of Negro art was exhibited recently at the 135th st. branch of the New York Public Library by the Harmon Foundation and the National Alliance of Art and Industry. It included oil paintings, portraits, water colors and sketches. The showing was under the auspices of the Harlem Adult Education Committee.

The prominent artists whose works were on display included Lillian A. Dorsey, John Wesley Hardrick, William H. Johnson, Albert Alexander Smith, William Edouard Scott, James A. Porter, Robert Savon Pious, Earle Wilton Richardson and Palmer Hayden. Some of them have attained international fame. All of them are a credit to their race.

The gathering of these masterpieces is but another indication of the progress of the Negroes. It is an inspiring sign of advancement when they turn to the arts.

Cooper Study Fund Group To Meet Here Tomorrow

The committee for the furtherance in art training of Rev. William

Arthur Cooper, gifted negro painter of Charlotte, will meet at the Chamber of Commerce tomorrow afternoon at 5:30 o'clock at which time final plans will be made for raising a fund to provide Cooper with an art education.

Frederick Smith of The Observer staff is chairman of the committee, which includes a number of prominent Charlotteans. Roger B. Duval of the Charlotte National bank is treasurer.

Both white and negro organizations of Charlotte are joining hands in the movement to obtain a fund for further training of the minister-artist, whose portraits have won praise in New York and elsewhere. The Charlotte Junior Chamber of Commerce, the art department of the Woman's club, the Little Theater, the Junior league, the Charity league, the negro American Legion

post, the negro Ministerial association, and other groups are backing it.

The present plan is to send Cooper to an art school either in New York or Chicago, where he may study under some of the best teachers in this country. The artist is self-taught, having fostered his genius until his portraits of negro and white subjects are regarded as among the best work of any American negro.

The members of the committee besides Mr. Smith and Mr. Duval are Mrs. R. A. Dunn, Mrs. Harold C. Dwelle, Mrs. W. S. Lee, Jr., Mrs. J. D. McCall, Mrs. A. A. McGeachy, Mrs. V. Paul Rousseau, Guy C. Bagwell, J. E. Dowd, D. A. Gammage, Dr. Edgar G. Gammon, Sam Goldfein, George M. Hoole, Rev. John L. Jackson, Clarence Kuester, William M. McLaurine, Dr. Luther Little, Frank R. McNinch, Jr., Julian S. Miller, Ed. P. Minogue, Frank K. Sims, Jr., Walter Spearman, Eugene Street, Judge Brainard S. Whiting.

What Price Glory!

Included in the art specimens of Virginia artists, now on exhibition at A. A. Anderson's Art Gallery, are three pieces of sculpture carved by Leslie Bolling, a Richmond Negro. The work of 81 Virginia artists were accepted by an international authority on art as worthy of public notice, and the carvings of this quiet, unassuming Negro porter are among the most distinctive of these contributions to the culture of the world.

This brings us to our subject. On last Friday an excited sea of humanity stampeded the exercises incident to the dedication of the safety light contributed to this city by Bill (Bojangles) Robinson. City officials abandoned their accustomed aloofness to Negroes and fraternized cordially with the great tap dancer whom it seems has sent Richmond, white and black alike, hay wire.

The Virginia Union University breaks a precedent, has an exhibition of tap dancing in chapel and confers upon Mr. Robinson the first honorary letter in the history of the school. The high school takes a holiday and

the future leaders of the race are adjured to strive and show themselves proficient in tap dancing. Traditional barriers are crashed and society leaders vie one with the other to pay humble tribute to the gentleman who has inscribed his name on the monument he has built for himself to the eternal discredit of the rulers of his native city.

The mad rush goes on with both races marching in the vanguard of this fuss and feathers parade. In the meantime, Leslie Bolling, in overalls and with little encouragement, is patiently carving his way to fame and becoming an actor in the "pageant of a slowly climbing race" almost unnoticed by Richmond in general and by Union and Armistead in particular. These proving grounds in their delirium over tap dancing have forgotten that he along with Webster Davis, Paul Dunbar, Ernest Just, George Carver, Henry Tanner, Roland Hayes and Booker Washington ever lived.

"What price glory!"

Children's Style in Art.

Yes, over on the Enchanted Island, the realm of the fair devoted to the young, is hung a constantly changing international exhibit of children's art which has many of the same qualities. There, pottery made by youthful neighbors of Hull House, and life drawings from the Walden School, New York City, are displayed beside the gay conceptions of children of various European countries. Similarly colorful murals in the modern manner adorn the special exhibit of the Chicago public schools given for the National Education Association convention, which occupies a floor of a department store in the business district.

In this general picture of education's adjustment to the individual while taking in the mass, two special groups and one other trend stand out particularly in the exposition. The two groups are women and Negroes, both of whom are newcomers to higher educational fields in the past century. Thus the Urban League graphically points out the rise in Negro literacy from 10 to 90 per cent since the Civil War, while the Julius Rosenwald Fund traces the almost parallel spread of Negro schools and colleges in fifteen Southern States. Over in the Federal Building the government has a special display of the work of Howard, the national colored university.

Women's Progress.

Thus, too, while the exposition has not been interested in the "usual

competitive exhibits of individual institutions" it has welcomed the booths of Radcliffe College and Smith College as representing milestones in women's educational progress, according to Miss Helen M. Bennett, assistant to the director of the social science division. And the great mural depicting women's century of progress, near by contains the record of many pioneer educators—Mary Lyon, Maria Mitchell, Ellen Edwards and Mary E. Woolley.

The other trend which is seen as influencing education's diversification of subject-matter and care of the individual is that of the century's change in family life. Two life-size habitat groups, one of the Colonial home with its spinning, weaving and other household industries, and the other of the modern home, with its radio, its electric refrigerator and canned goods, illustrate the point. "The modern school," remarks a legend, "supplies the need for various forms of training the home used to supply." So, as in the archaeological groups near by, our culture and our education are shown to change along with the tools which we possess.

Wall Painting at World Fair Depicts Migration of Negro

BY FRANK L. HAYES.

A wall painting depicting the migration of Negroes forms the rear panel of the exhibit of the National Urban League at A Century of Progress. The exhibit adjoins that of the American Red Cross on the ground floor of the Social Science building. The painting was executed by Charles C. Dawson of Chicago, a Negro painter and illustrator.

In the foreground, a Negro stands in a field and looks toward a towered city rising against distant clouds. In the middle distance a procession of Negroes passes. Among them is an aged woman with kerchief, shawl, bag and staff; another elderly woman carrying a market basket; farm tenants and laborers; a physician; well-dressed parents with their children; an old preacher with plug hat and Bible.

Beneath is the caption, "The Exodus," with the passage: "He took not away the pillar of cloud by day nor the pillar of fire by night from before the people."

Appended are figures showing the Negro population of principal northern cities, including 233,903 for Chicago. The Negro population of the north is given as 2,409,219.

The painter has exhibited a number of studies of Negro life in cities and is the author of an alphabetical picture book for children: "A, B, C's of Great Negroes."

Other panels in the Urban League exhibit display a map showing the location of branches of the league, reading matter and tables concerning problems and achievements of the Negro, some of the figures having been taken from a study presented by Monroe N. Work of Tuskegee at the recent Washington conference on Negro occupational trends sponsored by the Rosenwald Fund.

Two Negro painters of distinction are represented in the world's fair exhibition at the Art Institute: Henry Ossawa Tanner of Paris, represented by "Two Disciples at the Tomb," and

Archibald John Motley Jr. of Chicago, represented by "Blues."

A Chicago Negro, Arthur Diggs, has two paintings of the Mestrovic horses on display in the conservatives' exhibition of the Findlay galleries.

Charlotte, N. C., News
July 2, 1933

Negro Artist Is Going West

Rev. W. A. Cooper Will Go To Milwaukee and Chicago For Trip.

Rev. William Arthur Cooper, Charlotte's negro preacher-painter, will leave tomorrow morning for Chicago and Milwaukee, where he will spend about ten days.

In Chicago Rev. Cooper will attend the art exhibitions at the World Fair; and in Milwaukee he will attend the world convention of the Christian Endeavor. During this convention he will present his portrait of Dr. Francis E. Clark, founder of the World Christian Endeavor, which he was invited to paint.

The local artist is also on the program of one of the convention group meetings to discuss the place of art in the modern world.

While Rev. Cooper is away the local committee which is endeavoring to raise funds to provide for his art study next year will continue efforts now being made. A number of contributions from those interested in the furtherance of artistic talent have been turned in to the fund both from this city and other places in North Carolina. Fred Smith is chairman of the committee and Roger Duval is treasurer.

The annual art exhibit sponsored by the local Urban League has received many favorable comments. In the field of art, there is less prejudice than in most any other profession. It may be said, "Art knows no color." Thus the hundreds of people, both white and black, who have visited the exhibit at the Public Library during the past two weeks have been interested in the skill and technique that has been put forth by the contestants.

Commenting on this exhibit in a group discussion, one was heard to say that these art exhibits made for interracial goodwill just as the singing of Roland Hayes or the performance of "Green Pastures."

Those who have not seen this local exhibit have missed much that, no doubt, would inspire their souls. According to a statement of the management, the exhibit will close after Sunday, July 2. There is still time for those who have not seen to see ere that date.

N. Y. HERALD

SEP 28 1933

Art by Negroes Of Harlem Put On Exhibition

49 Men, Women and Children, Students in Summer Classes, Show Work

Colored Masks Notable

Library Display Is to Continue Until October 16

Paintings, prints and drawings by forty-nine Harlem Negroes will go on exhibition today at the 135th Street branch of the New York Public Library. Since July the exhibitors, men, women and children, most of whom had no previous training in fine arts, have been receiving free instruction in classes sponsored by the Harlem Adult Education Committee in a loft at 270 West 136th Street, which formerly housed a night club. The work was under the direction of James Lesesne Wells, young Negro artist, instructor in art at Howard University, assisted by Palmer Hayden, who won the prize donated by Mrs. John D. Rockefeller Jr. for his painting in the Harmon Foundation's exhibit last winter.

Style Is Generally Vigorous

Some of the items on display, as might be expected, are conventional in subject and treatment, but others are extremely interesting by virtue of certain definitely Negro characteristics. This holds true particularly for the charcoals and lithographs. The vigorous style of many of the draftsmen

ART EXHIBIT

of trees and fields, the whole composition highly stylized. The other, by Robert Taylor, also ten, portrays a mounted knight in armor, slaying a lion. The merits of the composition lie in the painstaking draftsmanship. The subject matter of both cuts was original and no models were employed. Robert Taylor also has on display a lifelike squirrel carved from soap.

The exhibition will be open every day except Sunday from 9 a. m. to 9 p. m., until October 16.

seems inherent, for it is manifested even in the work of the children in the exhibition. Mr. Wells has given his students free rein in the selection of their subjects and in the development of technique.

Among the most striking objects in the exhibit are the colored paper mache masks. In these lurid and occasionally grotesque productions can be seen influences of the African primitive. Some bear a striking resemblance to the masks of voodoo doctors, grinning prognathous faces ornamented with fur and tufts of feathers.

One of the best masks is the work of a thirteen-year-old girl, Catherine Sanderson.

Perhaps the finest single piece of work in the exhibition is a charcoal portrait of Catherine Sanderson, by Miss Georgette Seabrook, eighteen, of 1880 Marmion Avenue, the Bronx, who studied art at Washington Irving High School, and will continue her training this winter at Cooper Union. Miss Seabrook drew her subject sitting by the open window of the studio. In the background can be seen the "El." The treatment of lights and shadows, piercing the elevated tracks, mottling the walls of the room and resting on the skin of the girl, the sustained atmosphere of vivid realism, and Miss Seabrook's excellent draftsmanship, combine to make this composition particularly impressive.

Tropical Screen Draws Comment

Miss Seabrook also has in the exhibit a lithograph of the same girl, and an ornamental screen, done in reds, browns and blacks, depicting two nude African women posed beside a tropical spring. Miss Seabrook drew the design and it was executed by other students in the class.

Other excellent items are the linoleum cut of a nude Negro woman, executed by Carlos Alvarez, twenty-two-year-old Cuban; a textile block print of a tropical lagoon, designed by Walter Christmas, a West Indian; a still life linoleum cut by Hugo Emmanuel, sixteen, and an ornamental screen, showing an impressionistic metropolitan skyline, designed by Chester Dames.

From the work of the youngest children, two productions stand out because of their remarkable draftsmanship and indications of incipient talent. Both are textile prints. One, executed by Milton Myles, ten, shows a human figure against a background

Art-1933

Harmon Foundation Exhibits Work Of Regular Artist

Negro artists whose work was not included by the judges in the winter exhibition assembled by the Harmon Foundation in cooperation with the National Alliance of Art and Industry are having the opportunity to bring their productions before the public at an exhibition opening on Monday, May 8, at the 135th Street branch of the New York Public Library. This showing is being held under the auspices of the Harlem Adult Education Committee of the library and the Harmon Foundation and will continue daily, except Sunday, from 9 a. m. to 9 p. m. through May 25. It follows the jury exhibition, which was opened at the library on March 27, following its earlier showing at the Art Center.

"This is the first year that the Foundation has presented the material which was not selected for the jury showing," said Miss Helen Griffiths Harmon, vice president of the Foundation. "Because of the large amount of material entered this year, the jury had to be more rigid than usual to keep it within the space allotted for showing at the Art Center. This meant that nearly two-thirds of the entries would go back to the artists unexhibited. It has also been found that the public has often taken interest in work which may not pass

Charlotte, N. C. Observer
May 7, 1933

Junior Chamber Sponsors Move To Send Negro Artist Abroad For Study

Rev. W. A. Cooper, negro artist of Charlotte, whose portraits have won praise of critics in many parts of the United States, will spend several months of study abroad this summer or fall if efforts now being made by a group of Charlotte and North Carolina citizens are carried to a financial success.

The Charlotte Junior Chamber of Commerce, the first organization to back the movement, yesterday appointed a committee to work with the friends of Cooper in Charlotte in soliciting support for an art scholarship by which the artist will be enabled to perfect his talent in painting.

A meeting will be called the last of the week to which those who have already interested themselves in the cause will invite a number of other persons, prominent in civic, professional, religious and art life of the city.

the technicalities of an art jury but which is generally satisfying to the less trained eye. This exhibition, coming after the more professional jury showing, is therefore being held to give the public its opportunity to judge for itself what the American Negro is doing in the fine arts."

Nearly 200 paintings, drawing, etchings and sculptures are being presented on the first and third floors of the library. These are the work of 80 artists, 50 of whom have already shown through the Harmon Foundation's jury exhibitions, one or more times since these began in 1928. Some—Lillian A. Dorsey, of Stamford, Conn.; John Wesley Hardrick, of France; William Edouard Scott, of Chicago; James Lesesne Wells and James A. Porter, of Washington, D. C.; Robert Sayon Pious, Earle Wilton Richardson and Palmer Hayden, of New York, have all previously been prize and awards recipients.

Twenty-two of the exhibiting artists are from New York, six from each of Chicago and the state of New Jersey, five from Boston, four from each of Washington, D. C., and Philadelphia and the rest largely from rural sections throughout the United States. Many of them are self-trained and nearly all are engaged in some type of menial labor.

The movement to obtain financial support was started without date in New York. Six of his canvases are now in a traveling exhibit and he has also exhibited in a number of North Carolina cities.

A number of persons have already pledged their money and time. C. Spaulding, Durham negro, who examined Cooper's paintings have declared that he is a genius and should pursue his studies further. His feeling for color effects and bold treatment have been widely commented on.

Frank K. Sims, Jr., is chairman of the Junior Chamber committee that is co-operating with the Charlotte group. Other civic clubs and organizations of the city are expected to lend active support.

Cooper, a North Carolina negro in his thirties, is entirely self-taught, except for a half dozen lessons. He has painted a large number of oil portraits, most of them of negro subjects. He has twice won honor-

AMSTERDAM, N. Y.
Eve. Recorder & Daily Democrat

MAY 15 1933

An Off-Color Mural.

He put too much red in a fresco on the wall in the Rockefeller Center's biggest building, and it cost him his job. Agents of John D. Rockefeller, Jr., dismissed Diego Rivera, Mexican artist.

Rivera has leanings distinctly Communistic, although he has been expelled from the Mexican branch of the Communist party. He painted some flags that had a pronounced reddish hue and he portrayed Nicolai Lenin holding hands with a soldier, a worker and a Negro while crowds of the unemployed waved and cheered in the background.

Now red is a color that warms the soul and it has its place in many great works of art. And friendship between statesmen, soldiers, workers and different races of men is something that mankind has long sought. But on the walls of a building erected by the interests that are building the Rockefeller Center it does seem a little out of place.

There is a considerable amount of humor in the whole thing, but the funniest thing of all is the predicament of those who hired Rivera. There are plenty of American artists looking for jobs, and some of them are no doubt capable of painting a mural. The Rockefeller agents went to Mexico for a celebrated artist, they paid him many thousands of dollars, and now they prob-

ably will decide to destroy his work and hire a good American to do the job. They will ask the American before he starts work to tell them just what kind of a picture he is going to paint. Rivera's fresco may be excellent, but it seems to be just a bit off-color, adorning as it does the Temple of Mergers.

Charlotte, N. C. Observer
June 1, 1933

SCHOOL UNVEILS COOPER PORTRAIT

Painting of Dr. N. C. Newbold
by Charlotte Artist, Shown
For First Time.

A portrait of Dr. N. C. Newbold, for whom the school was named, was unveiled at commencement exercises of Newbold Training school for negroes in Fayetteville Monday night. The portrait is the work of a Charlotte artist, Rev. W. A. Cooper, a negro minister who is widely recognized for his artistic ability.

Cooper returned to the city yesterday after attending the commencement program of the state normal school for negroes, where he made a brief address. His painting of Dr. Newbold, director of negro education in the state department of education, received wide praise from the school faculty and from others who saw it.

Cooper, a self-taught artist, has painted portraits of a number of negro leaders in North Carolina. This group are Dean J. L. Tilley of Shaw University at Raleigh; Dr. Charles Hawkins-Brown of Palmer Memorial Institute at Sedalia; C. C. W. Kyles, Dr. J. S. W. Tross, regional secretary of the Charlotte Division of the American Bible society the Church School Herald-Journal, and other individuals, organizations and agencies.

Charlotte, N. C., News
June 4, 1933

Painting Done By Negro Wins High Acclaim

Rev. W. A. Cooper's Painting of Late Leader of Christian Endeavor Will Be Exhibited.

A painting of the late Rev. Fran-

ces E. Clark, generally regarded as the father of the world Christian Endeavor movement, recently completed by Rev. W. A. Cooper, a negro minister here, will be presented at the 52nd annual international convention at Milwaukee, Wis., July 8 and 13.

Presentation of the portrait has been announced as a feature of the program. The painter is pastor of the Clinton Chapel church, here.

Arrangements for the painting and its presentation were made by the religious education department of the Wesley A. M. E. Zion church co-operating with the Boston headquarters office of International Christian Endeavor.

The Church School Herald-Journal, a negro publication printed here, devoted space in its issue mailed yesterday to the negro minister and his art. It was stated editorially that the man's native ability in art had attracted so much attention that the white citizens of Charlotte, headed by the Junior Chamber of Commerce and other civic clubs, had started a movement to provide him art study in France, New York and other art centers.

The publication announced that the negro citizens of the city had decided to supplement this effort and that the support of the following had been enlisted: Negro American Legion, Interdenominational alliance. Bishop L. Spaulding, president of the Durham Life Insurance company; Dr. W. H. Davenport, Charlotte editor, and Dr. Luke Dorland, founder of Barber-Scotia college in Concord.

Work-Shy Poets

IF THERE IS ONE THING modern poets dislike more than another, it is work.

The conviction was forced upon an English writer when he began hunting through anthologies to find how the poets wrote about work.

"You might read through several anthologies of modern verse," writes Robert Lynd in the *News-Chronicle* (London), "without gathering from their contents that any human being ever did a day's work in his life."

He fancies posterity, judging by the collections, would think "we spent our entire lives watching birds, looking at daffodils, gazing at the sky, meditating on things in general, with a little love thrown in." Also that "all the factories, shops and offices had been closed till further notice."

Kipling, of course, must be excepted from this indictment:

"Mr. Kipling writes as if he really enjoyed watching other people working. He has sung the praises, not only of soldiers and seamen, but of the engineer, and of that honest toiler, the subeditor. Has he not written in honor of the wage-slaves:

Men like to Gods who do the work
For which they draw the wage?

"But, apart from Mr. Kipling, what living poet is there who would not rather look at a lesser spotted woodpecker than at a coal-heaver?

"It is true that Mr. Laurence Binyon and one or two other poets admit and applaud the existence of such people as builders; but, so far as the bulk of modern poetry is concerned, we might as well be living in the industrial conditions of the Stone Age.

"Now, I am not one of those who believe that poetry should abandon the old themes—love, sorrow, war, and the beauty of a world lit by sun and moon and stars. I heard a young Communist poet arguing the other day that poets should cease to write about these things and write instead about machinery and social organization. I do not agree with him. If I must choose between sparking-plugs and roses, I will vote for roses.

"At the same time it is a curious thing that poets are the only artists in the modern world who loathe work so bitterly that they can scarcely bring themselves to admit its existence. The novelists, the painters, and even the musicians, have all shown their appreciation of work. Listening to some modern music with your eyes shut, indeed, you would find it difficult to tell whether you were in a concert hall or a factory.

"It must be conceded to the poets that they have not quite the same objection to work if it is in the country or at the seaside. They like farmers and plowmen and fishermen well enough; but that may be because farmers and plowmen and fishermen remind them of lazy country walks and holidays. Maurice Hewlett in 'The Song of the Plow,' and Miss Victoria Sackville-West in 'The Land,' are honorable exceptions who seem to me to show a genuine liking for work in their verse."

VERGIL and Hesiod, he admits, regarded the workers of their day—the farms and their shepherds—and so he contends "surely the man in the iron foundry or the ship-builder is as noble a figure as any farmer or shepherd who was ever praised in Greece or Italy."

Mr. Lynd turns an ear to Wordsworth's "The Leech Gatherer,"

therer," and pits against him a shop-walker—"an infinitely more dignified figure."

Then he suggests a Clyde engineer, or a Sheffield silversmith, or a printer. Going on:

"If I were a poet I should write a poem about printers. There are few things that give me more pleasure than to see printers working, and the harder the better. I like, indeed, to make their work as hard as possible by making my handwriting as illegible



as possible. Like the village blacksmith, the printer who has handled my copy may be said to have earned a night's repose.

"I am not sure, however, that all the workers of the world would be as appreciative as they ought to be if the poets began to tell them what fine fellows they were and how they envied them their jobs. Walt Whitman exclaims in one of his poems: 'O to work in mines, or forging iron!' If I were a miner, that kind of thing would merely irritate me, and I should doubt the sincerity of a vagabond poet who said 'O to work in mines!' and yet never applied for a miner's job.

"Walt Whitman was very fond of O-ing about the joys of other people's work. He could not think of a farmer without exclaiming:

O the farmer's joys! . . .
To rise at peep of day and pass forth nimbly to work.

"What he really meant, I suspect, was:

O the poet's joys!
To rise at peep of day, look out of the bedroom window, see the farmer pass forth nimbly to work, and then go back to bed again.

"Certainly, as a journalist, I should object strongly if a poet began shouting, 'O the journalist's joys!' at me and at the same time showed as marked a dislike to hard work as most of the poets I have known.

"At the same time, we workers deserve far more appreciation from the poets than we get. We do more to keep the poets alive than all the robin redbreasts and lesser celandines in these islands. I do not want them to celebrate our joys, but let them at least celebrate our reckless industry, our eager morning rush to work,

our reluctant evening departure from the day's labor.

"If they could bear the sight or even the thought of work for a single day, they would discover that tram conductors are just as beautiful as shepherds."

The Offending Head

Portrait of Nicolai Lenin joining the hands of a worker, a Negro and a soldier in Rivera's mural for the Radio City condemned by the Rockefeller.

URBAN LEAGUE ART EXHIBIT AT LIBRARY

The Fifth Annual Art Exhibit of the work of Negro artists will be hung in the Art Rooms of the Public Library, 14th and Olive Streets, Sunday, June 11th. The Exhibit this year bids fair to exceed in number of pieces of work submitted as well as the fine quality displayed in any previous Exhibit. As early as last week work began to arrive at the Urban League Headquarters—work submitted by Arthur W. Thomas, Walter K. Blocker, Bertrand Coleman and Philip May. Likewise last week awards have come in from the Booklovers Club, Mrs. Elias Michael, and Bishop Wm. Scarlett.

A growing interest is being shown by artists and art critics throughout the city in the type of work and possibilities of our Negro artists in the St. Louis area. Mr. J. D. Parks, head of the Art Department at Lincoln University, has written in for 25 entry blanks, and promises an unusual collection of paintings from that school along with some sculpture work which will be exhibited for the first time. A small award has been offered for the best work in Amateur Photography if a sufficient number of entries of good work can be submitted.

The Jury of Awards will be headed by Mr. E. O. Thallinger, the curator of paintings at the City Museum of Art. These judges hope to make their decision on Sunday so that an announcement of the prize-winners can be made at a Preview given for artists, art lovers and critics on Sunday night.

The Art Exhibit Committee is very enthusiastic over this year's prospects. There are yet a few awards to be obtained, and they are hopeful that these will be available by Sunday, June 11th. The members of the Art Exhibit Committee this year are:—Mr. Edw. D. Hamilton, Chairman Mr. L. Simington Curtis, Miss Lillian Vanderburg, Miss Ruth Harris, Mrs. W. H. Huffman, Miss Ethel Hoard, Mr. A. W. Reason, Mr. F. C. Alston, Mr. Frank Robertson, Miss Naomi Guthrie, Mr. Arthur Houston, Miss Zenobia Shoulders, and Mr. John T. Clark.

The work of the Art Exhibit Committee is sponsored by the Educational Committee of the Urban League, of which Mr. Berthoud Clifford is Chairman.

Art-1933

Harmon Foundation Announces Awards To Negro Artists

By Edward J. Brandford

The fifth annual exhibition of work by Negro artists, sponsored by the Harmon Foundation, made its initial bow to a crowded and enthusiastic gathering last Monday night at the Art Centre in New York amid a galaxy of notables from art circles and which nevertheless did not lack the glamor and sparkle of an "opening."

Fifty-seven artists whose work are represented in this showing—with many who are exhibiting for the first time—give some idea as to the extent this organization is working for the benefit of Negro art and filling a distinct need, both to public and artists. It also gives indications as to the interest and activity it has aroused in the artists themselves.

In the modern and well equipped galleries of the Centre, one could hardly expect a better showing of pictures. An array of color, technique, racial expression and impressionism, while the growing individuality of expression that is so deeply expressed in the many canvasses of Negro subjects all but prove and give evidence of the place Negro artists are making for themselves in this modern field of art.

Relievable, noticeable, was the absence of so many "moderns" which was so prevalent in the last two exhibitions—modernism that to me really didn't display any racial distinction or characteristics but many of these artists who diligently had followed this style today have developed more individuality of a Negro expression. Noticeably, we see the transformation of Malvin Gray Johnson, a brilliant young "modernist" whose work now sparkles with new vigor, more understanding and relieving than his pieces some few years ago. His "Negro Masks" though verging on one of these "studies" is even more intelligently interpreted and his portrait "Ruby," has a subtle charm that seeps out to you in token of reverence to this young painter.

The general program of awards for distinguished achievements not being current this year, the Foundation was able through other chan-

nels to offer six prizes which have all been named in recognition of services by some splendid group or individual. A prize of \$150 donated by Mrs. Alexander Purves of Hampton, Virginia in memory of her father Robert C. Ogden, was awarded to Sargent Johnson of Berkeley, California, for the most outstanding contribution; and two color drawings, "Defiant" and "Mother and Child" are well merited to this distinction. Unique and always distinctive, Mr. Johnson can always be depended on for adding zest and novelty to these shows; and his versatility—not only with the brush and crayon but his sculptor—has won him a name and place in Negro art not only to be envied but revered. The painting prize of \$100 donated by Mrs. John D. Rockefeller Jr. was won by Palmer Hayden of New York City for his still life study entitled "Petite et Fleurs." This and his other entry, "Theatre Alley" drew considerable interest for its rare quality and texture of painting. One can easily distinguish the influence of an African background—gained not through his studies abroad—but rather through close contact and inspirations of that well known pioneer of primitive Negro art, Cloyd Boykin.

William Elsworth Artis one of the youngest exhibitors and also of New York City received the John Hope prize of \$100 for sculpture and his piece entitled "Head of a Girl" shows to great extent what the young Negroes are accomplishing in art. James A. Porter an instructor in art at Howard University and whose work has been hung in previous exhibits of the Harmon Foundation and also show with the American Water Color Society and Pennsylvania Academy of Fine Arts, brings to view a wonderful piece of work in his portrait entitled "Woman with a Jug." His colors all warm and cheerful is particularly attractive and stands out as vast improvement to this artist's former work. For this entry he was awarded the Arthur A. Schomburg portrait prize of \$100.

Earl Wilton Richardson of 247 West 111th street New York, another young painter of 20 years, was awarded the Alvin Bement prize of \$75 for his profile of a Negro Girl. His painting is a large canvas of a young colored woman seated beside a table on which stands a cactus plant. Though his work is modern and clearly defined in outline, yet still it lacks a "certain something" which is indefinable.

James Lesesne Wells, an instructor in art at Howard, again this year comes in recognition with

the George H. Waynes award of \$50 for his block prints, while James Latimer Allen, another New Yorker and one of our foremost young photographers received again this year the Sargent Johnson Race Relations prize of \$25 for his camera study of Richard B. Harrison who plays "De Lawd" in "The Green Pastures."

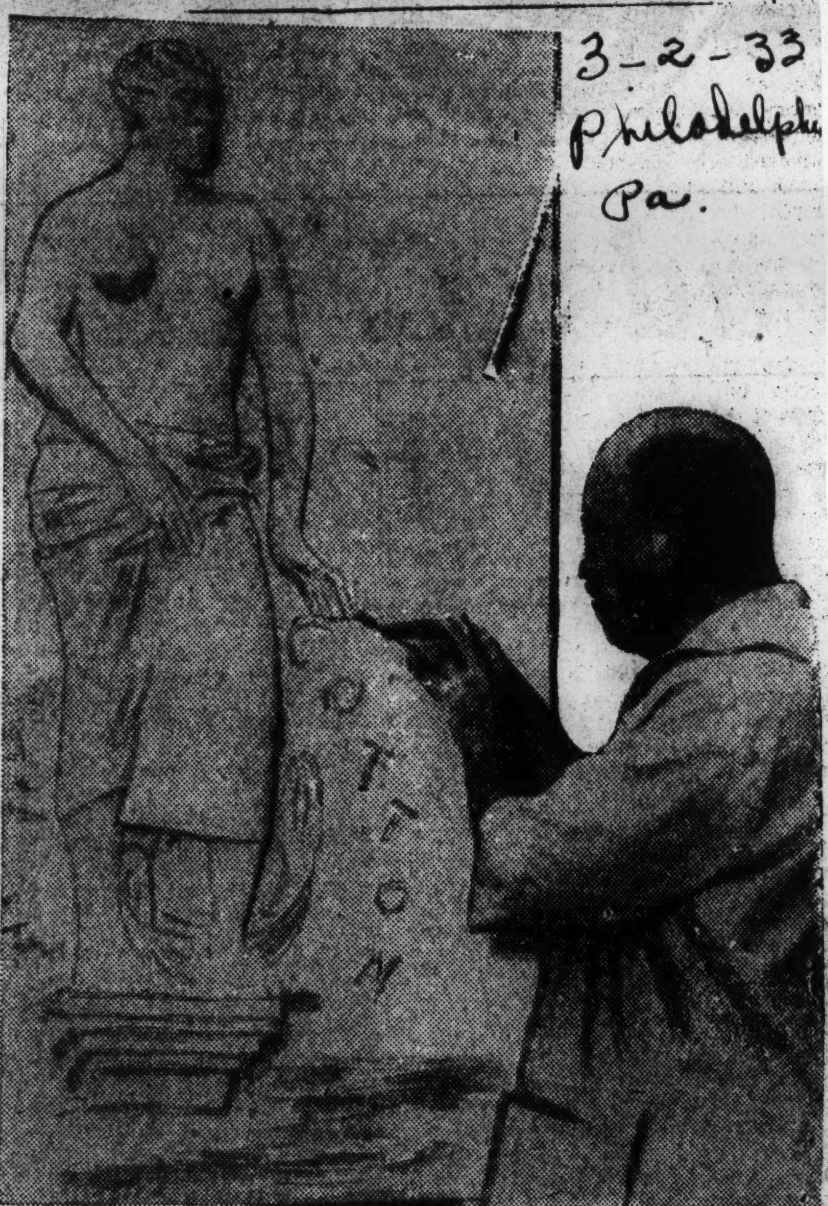
Special mention, however, should be made of William Edouard Scott for his four entries all of which exhibited rare skill with the brush and one wonder, why this artist wasn't given some mention on the awards. I think his "Calabash For Market" sparkles with real human interest—filled with the warmth of tropical sunshine—which was so admirably portrayed. His "Haitian Fishermen" is another that brings reality to canvas.

Archie Joseph Jones, a new exhibitor in these shows has a solitary entry that ranks comment. It is entitled "A Bali Virgin." Strikingly impressive it is, but as was overheard by a severe critic—"It seems a little too petrified!" If this artist had given little more laxity to his brush, who knows, perhaps today we would have had another masterpiece added to the realm of Negro art.

Another worthy contribution to the exhibit is found in the eight pieces of sculpture by Teodora Ramos Blanco a thirty-two year old artist of Havana, Cuba which happens to be the first showing in this country of his work, and also the first contribution to these exhibitions by an artist outside the United States. It is hoped that this will be the forerunner of other similar activities.

The judges for the prizes and material shown were William Auerbach-Levy, artist; Frederick V. Baker, of the staff of Pratt Institute; Alon Bement, director of the Art Centre; Miss Erik Berry, artist; Arnold Gentle, Photographer; Howard Giles, artist; James V. Herring, head of the Art Department at Howard University and Theodore L. Howell, artist.

Cotton Statue to Stand in British Empire Building in New York



3-2-33
Philadelphia
Pa.

This figure of an African woman laborer in the cotton field will symbolize "Cotton," Africa's contribution to the economic activity of Great Britain when it ornaments the British Empire Building in New York. Carl Paul Jennewlin, white, sculptor is putting the final touches to the plaster model before it is cast in bronze and set with eight other figures in the panels over the Fifth Avenue entrance to the building. The nine figures will represent the basic industries of the British Empire.—Cooperative News Photo.

Harmon Foundation did not be said to point rather in this direction. But detailed search fails, by Negro artists here last season, but now resumes the series, with a show at the Art Centre that contains much meritorious material. Just as painting, several of the best merit serious attention. There is, of course, no evidence of anything like a deep expression the rewards are few. The gallery, as one's eye sweeps round the walls, reveals a prevailing warmth of palette that might

Pious powerful black-and-white "Portrait of a Singer." Meanwhile, the Harmon Foundation is performing an immensely valuable service. All who visit the exhibition are urged to read the material printed in the catalogue, which throws into strong relief the progress thus far made.

Compete With White Artists, Advises Wm. Edouard Scott. Who Has Done So

Painter of Y. M. C. A. Murals Says Negro Needs Experience

By EDGAR T. ROUZEAU.

Humility—not docility—is featured by Mr. Scott in his works on the common Negro. For years he has portrayed them on canvas. For years he has sought to epitomize—in oil, in blacklead, charcoal and crayon—their habits and foibles, vocations and avocations, their sorrows and joys.

Mr. Scott has been well remunerated. He has garnered fame, influence, prestige. His friends are many. His works are in demand. His advice is sought often by both amateurs and professionals.

"Every Negro," he says, "who considers himself an artist should strive to make his work sufficiently upstanding to survive the acid test in a white exhibition. The trouble is, they seldom try."

But William Edouard Scott, who is ranked as one of the world's great artists, is still hopeful that they will. In the midst of finishing touches to his latest mural, "Inspiration," in the lobby of the new Y. M. C. A. building, 180 West 135th street, he deftly poised his palette and brush on a recent Saturday afternoon to concentrate on his viewpoint.

"Friends—," he observed, giving a vigorous stroke to his distinguish- rather doubtful that it will last. His ed looking goatee, "often furnish argument is that he has been "drill- Negro artists with wrong impres- ed into making anatomically per- sions as to their ability. But when- tect figures, like the old masters. their pictures go before an impar- When you attempt to paint man- tial jury and are accepted, then- and distort him with this futuristic they have ample opportunity to stuff," he says, "he can't live."

Judge and compare merits." Mr. Scott believes that Negro painters are demanding exorbitant knitted, capable of coaxing a Fair- prices for near worthless work. He banks scale to diddle daddle in the- cited the recent instance of an ar- neighborhood of 200. He deposited- tist who, in submitting a painting his form in one of the "Y's" leath- to a local exhibit, attached a price- er chairs and ploughed his finger- tag of \$1,000 for work that was- through the fringes of his deco- worth \$1.50.

rously gray hair to recall that he has exhibited his work in every

gallery of consequence in America. more work so as to gain experience. He was a fellow student of Tan- "If the young artist puts his price- ner's in the Beaux Arts School of- where the people can buy," he sug- Paris. He has exhibited in the- gests, "he will get the work. At the- Royal Academy in London and in- same time he will place his art into- the French Salon de Beaux Arts- any number of Negro homes and- where he considers the quality test- thereby instill appreciation."

for admission purposes to be "the- most difficult." In 1927 Mr. Scott- was the recipient of a special Har- mon award, and in 1931 he was- granted a Rosenwald Fellowship- and spent eighteen months in Haiti, where he painted scores of native- scenes and sold most of them to- the government.

He believes that there is ample- remuneration in commercial work- for persons of ability, but discour- ages the pursuit of art because of- its requirement of "years of arduous- and zealous work and patience."

It was in Haiti that this Chicago- artist was introduced to a 22-year- old youth, whose name he could- not remember but whom he con- sidered to be "the most clever of- Negro artists in the use of pen and- ink—specializing in the portrayal- of insects, many of them through- a microscope."

In Mr. Scott's opinion the fore- most Negro sculptor is another- Haitian, Normile Charles, a grad- uate of Paris and Brussels art- schools. Augusta Savage and Rich- mond Barthe are perhaps Mr. Charles' superiors in the moulding- or small figures, but for lifesize- sculptures the Haitian is "unex- celled by any known American Ne- gro artists."

Archibald Motley of Chicago and John Hardwick of Indianapolis rank Nos. 1 and 2 in Mr. Scott's estimation of noteworthy portrait- painters of the Negro race. He modestly exempts himself and ex- plains that Henry O. Tanner is too- great to be ranked.

He describes Aaron Douglass as being a "painter with an enormous- amount of ingenious ability." He agrees that Mr. Douglass' style of

painting has become a fad, but is- not sure that it will last. His ed looking goatee, "often furnish argument is that he has been "drill- Negro artists with wrong impres- ed into making anatomically per- sions as to their ability. But when- tect figures, like the old masters. their pictures go before an impar- When you attempt to paint man- tial jury and are accepted, then- and distort him with this futuristic they have ample opportunity to stuff," he says, "he can't live."

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What the present crop of Negro- artists need, Mr. Scott thinks, is



Eastern Features Photo.
WILLIAM EDOUARD SCOTT photographed as he put the finishing touches on one of his murals in the New York Y. M. C. A. Building.

INDIANAPOLIS, IND.
NEWS

JAN 16 1933

To the Editor of The New
When visiting the Colored Chil- dren's Home recently, at 2356 East- Twenty-fifth street, my attention was- particularly attracted to a series of- posters and large pictures represent- ing the Halloween, Thanksgiving and- Christmas seasons, which had been- made by one of the fifteen-year-old

boys in this home. These pictures- showed a wonderful talent, in a boy- of that age, and were made with- school crayons, and advertising card- board was utilized for the work. No- doubt if this boy were supplied with- paints and proper artists' materials- and had a few lessons this talent- could be developed into a worth- while vocation for him. I have been- wondering if there isn't some one who- is able to assist in making an artist- of this lad, who will communicate- with the superintendent of the home- and learn what is needed.

MRS. L. B. FARLEE.

Charlotte, N. C. News
Sunday, February 19, 1933

Negro Artist Gains Honor

Three Portraits of Rev. W. A. Cooper Will Be Shown By Foundation.

When the annual exhibition of negro artists opens tomorrow in New York city under the auspices of the Harmon Foundation, three portraits painted by Rev. W. A. Cooper, negro preacher and artist of this city, will be included among those on display.

Rev. Cooper leaves Charlotte to- day for New York and will be pres- ent at the opening of the exhibition tomorrow afternoon from 4 to 6 o'clock. Announcement of prize win- ners in the contest will be made at 4:30. At the last exhibit of the Harmon Foundation one of Cooper's earlier paintings, "The Vanishing Washerwoman," received honorable mention.

Over 300 pictures were presented to the Harmon Foundation this year for display, but only 50 were accept- ed for the exhibition and of this 50 there are three by Cooper, one of them the portrait of his father. The pictures chosen for display are hang- ing in a gallery at the Art Center in New York, where they will be displayed to the public all during the week.

Yesterday morning Miss Lella Mechlin, secretary of the American Federation of Arts at Washington, and Mrs. Harold C. Dwelle, chairman of the Art department of the Char- lotte Woman's club, visited Rev. Cooper's collection of portraits at his home in this city, and Miss Mechlin conferred with him on his work.

After examining his portraits, Miss Mechlin declared that the canvases showed not only promise but a real talent. "He has a good feeling for form and structure of heads in his portraits," Miss Mechlin said, "and is able to bring out the character of his negro subjects much better than most white artists."

Negro Girl Who Sketched Picture Of Bobby Jones to Graduate Sopn

When Bobby Jones' full-page picture appeared in the Sunday, June 29, 1930, rotogravure of The Atlanta Constitution as a tribute to the Atlantan's prowess in winning the three major golf titles of the world, it proved a source of inspiration to Rosa Beatrice Stafford, 19-year-old negro girl, of 9 Murray street, S. E. Her race was synonymous with song and rhythm. It had taken the wail of night wind in the cypress swamp and interpreted it into the moaning complaint of a song—the blues. It could find rhythm in anything—even religion.

But Rosa believed herself endowed with talents other than just song and rhythm. She could draw. She knew that, for since she was 9 she had been continually complimented on her sketches and water colors.

So two years ago she set to work with a crow quill pen, a bottle of ink, and plenty of keen determination, and began to reproduce the likeness of Bobby Jones, Atlanta's pride.

It was hard work at first—discouraging—but with her father, who is something of an artist himself, ever near at hand, criticizing here and praising there, results soon began to show, so when fall came round Rosa entered the picture in the art exhibit of the Southeastern Fair, along with a drawing of her father's. It took first prize.

With renewed enthusiasm she continued the work, and a short time ago finished the picture. Now her greatest desire is to have someone appreciate the real value of the portrait, for Rosa will be graduated from the Booker T. Washington Junior High school on February 27, and her father lacks the means to allow her to continue her education.



BOBBY JONES.
Drawn by Rosa Beatrice Stafford.

AFRICAN ART IN PARIS

By RUTH GREEN HARRIS.

PARIS. PROFESSOR RIVET chose the ancient Kingdom of Benin as subject for the opening exhibition at the Ethnographical Museum—the first of a series intended to give a systematic study of primitive arts. He came to this decision not only because the art of Benin is very little known in France (although in the important foreign museums it is well represented) but also because Benin has so much to offer to the historian, the ethnologist and the artist. German museums and collectors and English collectors have made liberal contributions.

From the generously illustrated catalogue one gleans the following information:

Though it has dwindled to nothing, originally Benin was the great Kingdom of the Gulf of Guinea. The first Europeans to enter were the Portuguese, in the thirteenth century. In 1600 the Dutch brothers de Bry gave an account of the great capital, in which one learned that the main street of the town was ten times bigger than the largest avenue in Amsterdam.

In 1704 Nyendael saw the city in ruins after a civil war. All bronze had disappeared. But with a full sense of their value the treasures were carefully hidden, and the objects described by the old explorer Dapper have been identified. It is

said that the bronzes were cast by the very difficult process of using a wax mold. From the point of view of one critic, the actual technique has never been surpassed.

ONE authority believes that ancient Benin was in touch with Egypt. The work here shown, however, dates from the twelfth century to the seventeenth. The exhibits are undated, so that one has to feel one's way through the general description of each time to the object that best fits the epoch described.

An ivory mask may be fifteenth century. Emotionally it is unlike

the brutal terrors of the Ivory Coast or the fastidious masks from Gaboon. Instead, combined with an earnest and wise expression, there is something paradoxically mocking.

A fragment of a plaque is probably earlier than the mask and may be a piece of metal used in covering wooden pillars. A figure in high relief against a decorated ground holds in its extended hands a bell. Around the neck and including the chin is a huge and apparently characteristic ornament. The helmet may have been suggested by medieval Europe.

WHEN we call the African arts primitive, no doubt we are right. But a group was exhibited not long ago at the George Barnheim Galleries under the self-imposed title, "Primitifs Modernes"—and that sounds showy. One looked with suspicion on a wily effort to assume innocence—of color, of composition, of perspective—when as a matter of fact one saw displayed an unusual amount of knowledge on all these subjects.

This group included Henri Rousseau and Utrillo. The Douanier cannot be blamed and perhaps nobody asked Utrillo whether or not he liked the title. But Vivin and Bombois, Rimbert and Bauchant, certainly had an opportunity to protest. Of these Vivin is the most "cale"—and with it all, charming and disarming.

Bombois is less attractive. This is a spoiled child. The reflections of a hard, gloomy villa in dry water need not be so static; the color need not be so local. The painter gains nothing by persistently denying his knowledge. Rimbert uses the same method more clumsily

or at least in him naïveté is not a clever method but apparently the natural character of the man. And so this artist's landscape is warm and rich in color; and if a little stickily painted (smooth paint always flatters the canvases of the well-informed primitive) is honestly and ardently conceived.

Savannah Ga News

Wednesday, January 18, 1933

DRAWINGS SHOWN AT LITTLE HOUSE

Work of Native Negro Artist Is On View

Great interest is being shown in the exhibition of drawings by William Golden now being held at The Little House. They are done with colored crayons and represent chiefly river scenes, the Savannah harbor, and ports of the world. On entering the room in which they are hung they give the impression of old prints, with their marked patterns and the interesting use of color. On closer view they are discovered to have a primitive character and a naive pictorial quality that are most engaging. They are extremely exact in detail. The elements are highly stylized, as for example the tropical flowering trees employed as decorative elements in most of the pictures, or the glowing sun, shown as a flat colored disc with pointed colored rays, in many of the scenes, or in the small boats usually surrounding a large vessel, and in one case the whales, which are spouting and lashing the water. In almost all of these pictures the central feature is a merchant ship, a yacht, a vessel under full sail or a war frigate. The picture is built around this ship, with a short line showing great detail of buildings and very often a river crowded with small craft. Sometimes soldiers marching, sometimes a fleet of small vessels, or some similar unit, will be employed as a repetitive element in the design with rather remarkable effect.

William Golden is a seaman who has been for some time under treatment in the colored department of the Marine Hospital. He was originally a Savannahian but for over twenty years has shipped under various masters and has visited many ports of the world. He has been around the Cape several times, has been in Mediterranean waters, and in tropical seas. His drawing of the Rock of Gibraltar is one of his most interesting, with its graphic representation of the rock itself, of the fort on top, and soldiers marching up one side of the incline at a sharp angle, and with various small details no doubt characteristic of the scene. The drawings have all been

done with ordinary colored crayons. The artist apparently has an inexhaustible memory for the scenes and can reproduce them at will. His sharp stylizing of the details of the compositions and his placing of color masses makes them extremely decorative. They have the ingenuous charm and assurance of native art. Miss Margaret Stiles discovered the artist at work when she was visiting the Marine Hospital and arranged for the exhibition at The Little House. The pictures will be on view all this week on the second floor. Many people saw them yesterday. Miss Stiles has also arranged for an exhibition of Golden's drawings to be held at Howard Institute, Howard University, Washington, D. C.

ART IN REVIEW

Sargent Johnson Wins Chief Prize at Exhibition by Negro Artists, Sponsored by Harmon Foundation.

By EDWARD ALDEN JEWELL.

The 1933 exhibition of work by "Girl." James Lesesne Wells, also Negro artists, sponsored by the Harmon Foundation, opened yesterday at the Art Centre. It is the fifth exhibition of the sort put on here under these auspices. The first was held in 1928. There was no New York show last year, since the Harmon Foundation wished to stress its traveling exhibitions.

It is considered significant that of the fifty-seven artists represented in the present showing, twenty-nine are making their first appearance in the foundation's series. "This gives some idea," a note in the catalogue points out, "of the extent to which these exhibitions are filling a distinct need. It also indicates the growing activity in self-expression in art among the Negro group." Since the series was started, 125 artists have participated. The geographical scope of representation has steadily widened and now embraces Cuba and the West Indies. One of the features this year is a group of eight pieces of sculpture by Teodoro Ramos Blanco of Havana, whose work has not previously been shown in the United States.

It is announced in the catalogue that since the "general program of awards for distinguished achievement among Negroes" is not active this year, no awards in art are given. However, seven prizes have been provided, through the generosity of individuals, or by way of honoring "special services by groups and individuals." Mrs. Alexander Purves of Hampton, Va., offered a prize of \$150 "for the most outstanding work" in memory of her father, Robert C. Ogden, for many years a trustee of the Hampton Institute. This prize, it was announced yesterday, has been awarded to Sargent Johnson of California. He is showing a porcelain head of a Negro child, "Pearl," and two drawings, one of which, "Defiant," is massively constructed and as simple in its planes and is so much of the modern Mexican work.

Mrs. John D. Rockefeller Jr.'s prize of \$100 was given to Palmer Hayden of New York City for his still-life called "Fétiche et Fleurs," which includes, as part of the subject-matter, a piece of African Negro sculpture. William Ellsworth Artis of this city received the \$100 John Hope prize in sculpture for his "Head of a Girl" and James A. Porter, an instructor in art at Howard University, Washington, got the Arthur A. Schomburg portrait prize of \$100 for "Woman With a Jug."

The Alon Bement portrait prize of \$75 went to Earle Wilton Richardson for his decorative and skillfully painted "Profile of a Negro."

James Lesesne Wells, also received the George E. Haynes prize of \$50, given "for the most representative work in black and white." Mr. Wells has on view two block prints. To James Latimer Allen of New York was given the \$25 Commission on Race Relations prize for his work in photography. Especially strong is his portrait study of Richard B. Harrison.

The presentations were made by Miss Helen Griffiths Harmon, vice president of the foundation and daughter of its founder, the late William E. Harmon. The prize jury was composed of the following: William Auerbach-Levy, Frederick V. Baker of Pratt Institute, Alon Bement, director of the National Alliance of Art and Industry; Miss Erik Berry, Arnold Genthe, Howard Giles, Theodore L. Howell and James V. Herring, head of the art department at Howard University.

One-Man Show by Kickert.

Also under the auspices of the Harmon Foundation (as well as of the National Alliance of Art and Industry), and also at the Art Center, is a one-man exhibition of paintings by the contemporary Dutch artist, Conrad Kickert. He has lived in Paris for the last twenty-five years and a catalogue note informs us that "the French regard him as one of their own." His work does not slavishly follow any French tradition, new or old, although Gallic influences may here and there be remarked. There are perhaps now and then references, in his paintings, to Derain. Upon the whole Mr. Kickert, whose work has previously been shown by the Carnegie International at Pittsburgh, has a personal quality to offer.

Sometimes, as in "Hutte dans la neige" and "Tempête au large du Havre," the paint is rather furry; again the brushwork is more boldly defined. In a still-life, "Poisson et volaille," the triangle sings exultantly. Kickert's canvases are in the main romantic. Until 1914, one learns, he was "a friend of the Cubist movement," but later revolted against it. There is no evidence in his work today of this earlier interest.

Modern French Masters Shown.

Among the important exhibitions that opened yesterday are: Modern French masters at the Marie Harriman Gallery and the large Derain exhibition at Durand-Ruel's. The latter was reviewed on the art page yesterday. Besides the paintings by Derain there is a fascinating group of early African heads and statues from the Gabun Pahouin Tribe, brought to this country by Paul Guillaume of Paris. These are exceedingly fine exam-

ples, among the most impressive thus far shown here. The opening yesterday at the Marie Harriman Gallery was private, and the highly interesting exhibition, which opens to the public today, will be reviewed later in this column.

Art Brevities.

A dinner and meeting of the New York Society of Craftsmen will be held on Thursday evening at 7 o'clock at the West Side Y. W. C. A. Miss Elsie Ruffine of the department of fine arts at Columbia University will give an illustrated lecture on design. A program of piano music has also been arranged.

The exhibition of paintings and drawings by Jacques Zucker, young Polish artist, at the Cheshire Gallery in the Chrysler Building, will remain open until the end of the week.

The exhibition of crystal and table glassware, designed by Walter Dorwin Teague for the Steuben Division of the Corning Glass Works and on view at the Arden Galleries, together with the table settings and arrangements, will be continued until the end of the month.

Wayman Adams will paint a portrait of his fellow-artist, Leon Dabo, by way of a demonstration for the members and friends of the Roerich Society this evening, at the Roerich Museum, 310 Riverside Drive.

An exhibition of facsimile etchings, drawings and engravings by Rembrandt, Dürer and other masters is being held at the gallery of the International Book and Art Shop, 17 West Eighth Street.

SEVEN GET HARMON ART AWARDS

N.Y., Washington, and California Representatives Win.

14-YEAR-OLD SCULPTOR WINS

Photograph of "De Lawd" Wins Prize.

NEW YORK.—Negro artists from New York City, Washington, D.C. and Berkeley, California, were awarded the seven prizes for paintings, sculpture, work in black and white and photography at the opening on Monday of the Exhibition of the Work of Negro Artists at the Art Center here.

This exhibition, in which art productions by fifty-seven Negroes from all parts of the country are represented, is being held through March 4, under the auspices of the Harmon Foundation and the National Alliance of Art and Industry. The presentations were made by Miss Helen Griffiths Harmon, vice-president of the Foundation and daughter of the founder, the late William E. Harmon.

Californian Wins

Sargent Johnson of 2777 Park Street, Berkeley, Calif., received the Robert C. Ogden prize of \$150 for the most outstanding work in the exhibition. Mr. Johnson was considered by the judges to have shown great skill in the handling of different mediums of artistic expression. His entries consist of a green porcelain sculpture of a Negro child called Pearl and two large sized drawings for sculptures. One of these is called "Defiant" and shows a colored woman protecting two small children. The other, quite similar in character and also a drawing in sculpture, is called "Woman and Child." This is the third recognition Mr. Johnson has had for his work in Harmon Foundation exhibitions.

In 1928 he received the Otto H. Kahn prize of \$250 and in 1930 he received a Harmon Fine Arts award of a bronze medal and \$100. Mr. Johnson is 45 years old and several of his works are in the hands of private collectors and some in public museums. Ester, a sculpture, is at the San Diego Fine Arts Gallery and one of his copies of a terra cotta, exhibited through the foundation two years ago, is in the possession of a German minister in Venice, Italy. He has exhibited frequently with the San Francisco Art Association from which he received two medals and is now shown at the San Diego Fine Arts Gallery and at the Art Institute of Chicago. The prize which he received Monday was donated by Mrs. Alexander Purves of "The Moorings," Hampton, Va., in memory of her father, Robert C. Ogden, who was for many years a trustee of Hampton Institute.

Hayden Wins Again

The painting prize of \$100 donated by Mrs. John D. Rockefeller Jr., was won by Palmer Hayden of 123 West 3rd Street, New York City, for his still life painting entitled "Fétiche et Fleurs." Mr. Hayden received the Award of Fine Arts of the Harmon Foundation in 1926 of a gold medal and \$400. From 1927 until last fall he has been in Paris where he studied and painted. He was born in Virginia and has been in the army and worked as a postal clerk. He occupies himself as a porter and handy-man at the present time and paints in his spare moments.

19-Year-Old Sculptor

William Ellsworth Artis, 1997 Seventh Avenue, New York, N.Y., 19 years old, received the John Hope prize in sculpture of \$100 for his piece called "Head of a Girl." This is the first time Mr. Artis has exhibited and his only training in art has been in his high school study and some private instruction

from a Negro sculptress. James A. Porter, 28, an instructor at Howard University, Washington, D.C., received the Arthur A. Schomburg portrait prize of \$100. Mr. Porter's work has been hung in four previous Harmon Exhibits and he has also shown with the American Water Color Society, the Pennsylvania Academy of Fine Arts and in other exhibitions. His prize painting is entitled "Woman with a Jug."

Gets Portrait Prize

Earle Wilton Richardson of 247 West 111th Street, New York, N.Y., 20 years of age, was awarded the Alon Bement portrait prize of \$75 for his painting "Profile of a Negro Girl." Mr. Richardson has studied at the National Academy of Design where he won some prizes in poster contests. His painting is a large canvas showing a young colored woman seated beside a table on which stands a cactus plant. His work is modern and clearly defined in its outlines. James Lesesne Wells of 1333 R Street, N.W., Washington, D.C., 31 years old, received the George E. Haynes prize of \$50 for the most representative work in black and white. Mr. Wells has two block prints being shown, one of which is called "The Escape of the Spies from Canaan," and the other "The Good Samaritan." For his paintings Johnson is 45 years old and several of his works are in the hands of private collectors and some in public museums. Ester, a sculpture, is at the San Diego Fine Arts Gallery and one of his copies of a terra cotta, exhibited through the foundation two years ago, is in the possession of a German minister in Venice, Italy. He has exhibited frequently with the San Francisco Art Association from which he received two medals and is now shown at the San Diego Fine Arts Gallery and at the Art Institute of Chicago. The prize which he received Monday was donated by Mrs. Alexander Purves of "The Moorings," Hampton, Va., in memory of her father, Robert C. Ogden, who was for many years a trustee of Hampton Institute.

Picture of Harrison

James Latimer Allen, 27, of 2138 Seventh Avenue, New York, N.Y., received the Commission on Race Relations prize of \$25 for his photography work. One of the group of his four entries was a portrait study of Richard B. Harrison who plays "De Lawd" in "The Green Pastures." Mr. Allen has a photographic studio in Harlem which he has operated for several years.

The judges for the prizes and the material being shown in the exhibit were William Auerbach-Levy, artist; Frederick V. Baker, of the staff at Pratt Institute; Alon Bement, director of the National Alliance of Arts and Industry; Miss Erik Berry, artist; Arnold Genthe, artist; James V. Herring, head of the art department at Howard University; and Theodore L. Howell, all artist.